

COLLECTOR'S GUIDE

SANTA FE · TAOS · ALBUQUERQUE



IRBY BROWN



Canyon Road Lilacs Oil 24" x 30"

STICKS



Art Furniture

ALVIN MARSHALL



Corn Maiden's Faith
Utah alabaster 26" H

HUGH GREER



Springtime Surprise Acrylic 12" x 16"

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HOW TO USE THIS GUIDE

Each gallery, studio or museum has been given a unique **locator number**.

For example:

Wadle Galleries Ltd is Loc #1

- Loc #1 on **Map B** indicates the location of Wadle Galleries Ltd
- Loc #1 in the **Artist Index** follows the names of artists whose work is found at Wadle Galleries Ltd
- All galleries, studios and museums in this book are listed alphabetically in the **Gallery-Studio-Museum Profile & Index** beginning at Loc #7 (and continuing for six consecutive left-hand pages)

BOOKMARK YOUR FAVORITES

Use handy *peel-and-stick markers* to help remember your favorite art. See #269

ON THE WEB

When browsing the World Wide Web, take an interactive tour, read dozens of informative articles about art and search the up-to-date calendar of arts events at *The Collector's Guide to the Art of New Mexico* at collectorsguide.com

ABOUT THE COVER

Volume 22, Number 1 • 2008

Virgil Ortiz

A Singer

Traditional clay, clay slips and wild spinach (black paint) ca 2000 15"H

Private collection

See Loc #115 and #215 for more information

Volume 22, Number 2 • 2008-2009

Wilson Hurley

La Cueva Sunset East

Oil 1988 48" x 120"

Albuquerque International Sunport Art Collection

See Loc #22 and #215 for more information

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ART TERMS GLOSSARIES

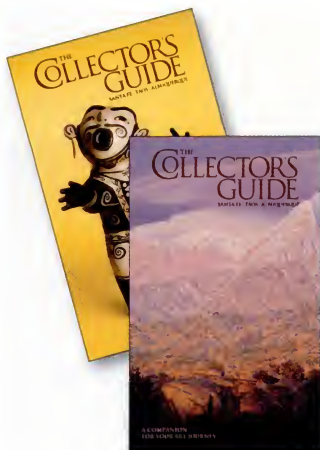
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Glossaries of art terms



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www.collectorsguide.com

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THE COLLECTOR'S GUIDE

OUR MISSION

Through a printed Guidebook, the world wide web and weekly radio programs, *The Collector's Guide* serves art buyers & browsers seeking information about the art and culture of New Mexico. We strive to be a trusted partner in the business of art by being the most knowledgeable, helpful and friendly resource to artists, art galleries, museums, and art service providers of New Mexico.

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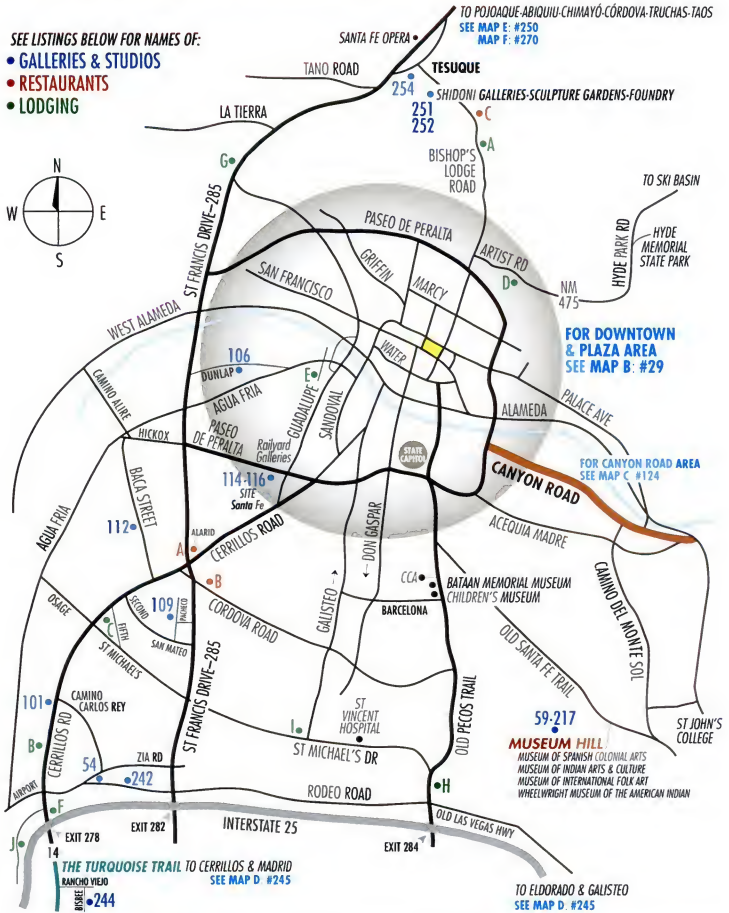
OLGA DE AMARAL

OLGA DE AMARAL
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SHIHOKO FUKUMOTO
SHOICHI IDA
ROBERT KUSHNER
JUNGJIN LEE
BRAD MILLER
JUDY PFAFF
ANTONI TAPIES

MAP A · SANTA FE AREA OVERVIEW

SEE LISTINGS BELOW FOR NAMES OF:

- GALLERIES & STUDIOS
- RESTAURANTS
- LODGING



GALLERIES-STUDIOS-MUSEUMS

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Salan Mar Graff.....	C

MORNING STAR GALLERY

Masterpieces of American Indian Art



This One



410N-P9N-ES7D

GALLERY·STUDIO·MUSEUM PROFILE & INDEX

Traditional · Representational Modern · Contemporary Avant-Garde · Edgy 19th & Early 20th Century Native American Western NM Hispanic Latin American	Primary Focus: Always on display See #372 for Gallery-Artist Cross Index	LOC #	Albuquerque · Santa Fe · Taos Paintings · Drawings Prints · Editions Photography Sculpture Ethnographic · Antiques Folk Art Fine Craft · Furnishings Glass Handmade Jewelry Fiber · Textiles · Rugs Pottery · Ceramics
	105 STUDIOS	340 A	
	203 FINE ART	287 T	
	AARON PAYNE FINE ART	58 S	
	ACT 1 GALLERY & SCULPTURE GARDEN	308 T	
	ADDISON ROWE FINE ART GALLERY	135 S	
	ADIEB KHADOURE FINE ART	185-187 S	
	AGAPE SOUTHWEST PUEBLO POTTERY	327 A	
	AHAI A SANTA FE ARTIST GROUP	225 S	
	ALBUQUERQUE ART BUSINESS ASSOCIATION	351 A	
	THE ALBQ MUSEUM OF ART & HISTORY	319 A	
	ALEXANDRA STEVENS GALLERY	218-219 S	
	ALTERMANN GALLERIES & AUCTIONEERS	154 S	
	AMAPOLA GALLERY	326 A	
	ANAHITA INTERNATIONAL PHOTOGRAPHY	206 S	
	ANCIENT TRADITIONS GALLERY	336 A	
	ANDREA FISHER FINE POTTERY	78 S	
	ANDREWS PUEBLO POTTERY & ART GALLERY	268 A	
	ANDY & AARON SANCHEZ FURNITURE	371 A	
	ALLEN ARAGON GALLERY	334 A	
	ARLENE SIEGEL GALLERY	98 S	
	ART GALLERY 66 (<i>Bernalillo</i>)	368 A	
	ART IS...OK & COMPANY GALLERY	361 A	
	ART OF RUSSIA GALLERY	126-129 S	
	ARTEMESIA	301 T	
	ARTISTAS DE SANTA FE	99 S	
	ARTWARES CONTEMPORARY JEWELRY	277 T	
	THE CHARLES AZBELL GALLERY	79-81 S	
	BARA	233 S	
	BAREISS GALLERY & SCULPTURE PARK	310 T	
	DAVID LOREN BASS STUDIO	224 S	
	STEVEN BAUMANN STUDIO	230 S	
	BELLAS ARTES	4 S	
	BLUE RAIN GALLERY	12-44 S	
	BLUMENSCHNHEIM HOME & MUSEUM	292 T	
	BOX GALLERY	113 S	
	BRAZOS FINE ART	300 T	
	JB BRYAN STUDIO (<i>Placitas</i>)	234 A	
	BRYANS GALLERY	289 T	
	BARBARA BURZILLO STUDIO	321 A	
	C GALLERY	211 S	
	CANYON ROAD CONTEMPORARY ART	162 S	
	CANYON ROAD FINE ART	191 S	
	CARDONA-HINE GALLERY (<i>Truchas</i>)	267 S	
	PATRICIA CARLISLE FINE ART	14-178 S	
	CHARLES M CARRILLO · SANTOS OF NM	242 S	
	CASTILLO GALLERY (<i>Córdova</i>)	265 S	

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DOROTHY BRETT (1883-1976)



The Order of the Day 1931
Oil on canvas 22" x 12.25"



Mother and Daughter 1930
Oil on artist board 23" x 10"

ZAPLIN LAMPERT GALLERY

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JENNIFER CAVAN STUDIO (<i>Angel Fire</i>)		312	T
JANE CHERMAYEFF STUDIO		222	S
CHIAROSCURO CONTEMPORARY ART		216	S
CHIMAYÓ TRADING AND MERCANTILE		257	S T
CHRISTINE OF SANTA FE		93	S
COADY CONTEMPORARY		136	S
COLEMAN GALLERY CONTEMPORARY ART		352	A
ANGIE COLEMAN STUDIO		314	T
CONCETTA D GALLERY		387	A
DAVID COPHER STUDIOS		244	S
THE COPPER TREE GALLERY (<i>Corrales</i>)		365	A
CORRALES BOSQUE GALLERY		367	A
COWBOYS & INDIANS ANTIQUES		353	A
COWGIRL RED (<i>Madrid</i>)		247	S
DARNELL FINE ART		199	S
WILLIAM D-BILZAN GALLERY		42	S
FERNANDO DELGADO PHOTOGRAPHY		344	A
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DSG FINE ART	320	A	
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EIGHT MODERN	175	S	
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GIACOBBE-FRITZ FINE ART	205	S	
DONALD GIALANELLA STUDIO	297	T	

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Pecos Valley, Autumn Oil 30" x 24"

Robert Daughters is a familiar icon in a long tradition of legendary southwest painters. Inheriting the legacy of the artists emigrating to Santa Fe and Taos a century ago, he continues to produce the definitive work of New Mexico. Meyer Gallery is pleased to be the exclusive representative of his original artwork.

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Continued from #9

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Ethnographic · Antiques
Folk Art
Fine Craft · Furnishings
Glass
Handmade Jewelry
Fiber · Textiles · Rugs
Pottery · Ceramics

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ANTHONY E. MARTINEZ FURNITURE	253	S
PATRICIA ANN MASSINGILL STUDIO	355	S
MATRIX FINE ART	350	A
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MUSEUM OF NEW MEXICO FOUNDATION SHOPS	59	S
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david pearson



The Offering

Bronze

36" H

Ed 15

ca 12



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PHOTO-EYE GALLERY	140	S
PIPPIN MEIKLE FINE ART	171	S
PUSHKIN GALLERY	177	S
QUE TENGA BUENA MANO	167	S
RC GORMAN NIZHONI GALLERIES	330	A
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ROBB RAE STUDIO	232	S
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contemporary fine art



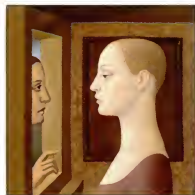
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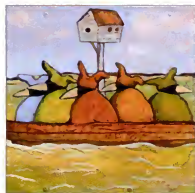
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EMILIO LOBATO



MICHAEL KESSLER



SANTIAGO PÉREZ



ARTURO MALLIMANN



JUAN KELLY



CHON



DOVICH



DOVICH

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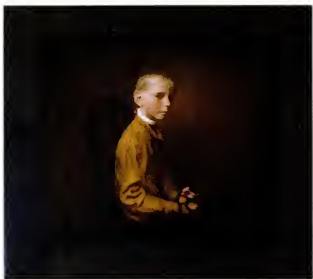
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101	S	S
359	A	S
341	A	S
69	S	S
118	S	S
305	T	S
313	T	S
252	S	S
66	S	S
278	T	S
85	S	S
280	T	S
103	S	S
88	S	S
18	S	S
260	S	S
96	S	S
115	S	S
105	S	S
161	S	S
56	S	S
109	S	S
256	S	S
97	S	S
1	S	S
293	T	S
95	S	S
236	S	S
2-195	S	S
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364	A	S
240	S	S
363	S	S
217	S	S
7-160	S	S
68	S	S
2-283	T	S
134	S	S
36	S	S
212	S	S
360	A	S
65	S	S
332	A	S
119	S	S
8	S	S



Clockwise from top left: Hung Liu, Igor Melnikov, Wanxin Zhang, David Linn

Turner Carroll Gallery + art advisors

CONTEMPORARY AMERICAN, EUROPEAN, ASIAN
AND LATIN AMERICAN MASTERWORKS

Janet Lippincott 1918–2007

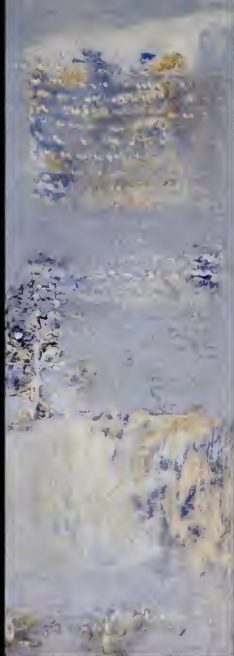


Nostalgia - 1959–60 oil on canvas 60 x 39"

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HAROLD GREGOR



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ELIZABETH WADLEIGH LEARY

SANTA FE MUSEUMS & SELECTED 2008 EVENTS

ARTIST STUDIO TOURS DURING 2008

See #221

CENTER FOR CONTEMPORARY ARTS (CCA)

505-982-1338

1050 Old Pecos Trail *Maps A/C*

Nonprofit arts organization presenting contemporary programming in visual arts, media arts, cinema, performing arts and language arts. The newly renovated Munoz Waxman Gallery provides group exhibitions, installations, performance, and digital media art ccasantafe.org

CAPITOL ART COLLECTION

505-986-4614

The NM State Capitol: Paseo de Peralta & Old Santa Fe Trl *Map B* A collection of nearly 400 pieces of New Mexico art in all mediums representing the diversity of the state's artistic range. Open 8am to 5pm, M-F

RANDALL DAVEY AUDUBON CENTER

505-983-4609

1800 Upper Canyon Rd *Map C*
135-acre nature sanctuary, historic home, studio of painter Randall Davey. Educational programs & trips; children's summer day camp. Free natural history & birding walks on the grounds every Saturday. Natural history bookstore open Mon-Fri 9-4 & everyday seasonally 9-4. Tours of Randall Davey home and studio: Mondays at 2pm. Grounds available for rental. nm.audubon.org

EL MUSEO CULTURAL

505-992-0591

1615 Paseo de Peralta *Map B*
A multi-use community arts & performance center focused on Hispanic culture & learning. Art gallery, two theaters, rehearsal and workshop spaces. Traditional theater, dance, performance art (incl puppetry), classes. Tue-Fri 1-5, Sat 10-5. elmuseocultural.org

EL RANCHO DE LAS GOLONDRINAS

505-471-2261 15 mi South of Santa Fe at 334 Los Pinos Road, La Cienega, NM 87507

The Ranch of the Swallows is a living history museum on 200 acres depicting life in 18th & 19th century New Mexico. Special festivals feature Spanish folk music and crafts. Open Wed-Sun June thru Sept. Self-guided tours. Tours by appt in April, May, Oct. golondrinassantafe.org

SANTA FE INT'L FOLK ART MARKET

505-476-1197 Milner Plaza on Museum Hill *Map A/C*

Jul 12-13 5th Annual Int'l Folk Art Market. Master folk artists from around the world celebrate their multicultural heritage. Art, Music, Food. folkartmarket.org

THE GOVERNOR'S GALLERY

505-476-2289 4th Floor, NM State Capitol Bldg *Map B*

Exhibits curated in conjunction with the Museum of Fine Arts of the Museum of New Mexico.

87TH SANTA FE INDIAN MARKET

505-983-5220 Santa Fe Plaza & surrounding area *Map B*

Aug 23-24 The world's premier juried American Indian arts & crafts event. Works by the country's finest Indian artists and artisans. 600 booths surround the Plaza. swaja.org

INST OF AMERICAN INDIAN ARTS MUSEUM

505-983-1777 108 Cathedral Place *Map B*

Explore the nation's only museum dedicated solely to the collection & exhibition of contemporary Native American arts. Changing exhibits. Mon-Sat 10-5, Sun 12-5.

iaiamuseum.org

MUSEUM OF NEW MEXICO

Recorded info for all museums: 505-827-6463. All museums open daily 10 am-5 pm; closed Mondays. Downtown museums open until 8pm for Free Friday Nights. Admission: \$18 for five museums / four days; \$12 for two museums / one day; single museum admission is \$8. Children 11 and under free. Sunday is free for NM residents with ID. (See #59)

museumofnewmexico.org and shopmuseum.com

NM MUSEUM OF ART

505-476-5072 / 476-5059

On the Plaza *Map B*

A collection of more than 20,000 works of art including contemporary Southwestern artists and the Santa Fe & Taos masters. Exhibitions feature 20th Century art & photography. *Flux: Reflections on Contemporary Glass* June 6-Sept 21, 2008. The historic St Francis Auditorium is home for the Santa Fe Chamber Music Festival each summer. (See #59, 60)

MUSEUM OF INDIAN ARTS & CULTURE

505-476-1250 710 Camino Lejo *Maps A/C*

A premier repository of Native art and material culture which tells the stories of the people of the Southwest from pre-history through contemporary art. The museum serves a diverse, multicultural audience through changing exhibitions, public lectures, field trips, artist residencies, and other educational programs. www.IndianArtsandCulture.org (See #59)

MUSEUM OF INTERNATIONAL FOLK ART

505-476-1200 706 Camino Lejo *Maps A/C*

The Museum maintains the world's largest collection of folk art, including ethnic costumes & textiles, masks, carvings, ceramics, toys from more than 100 countries. The famed Girard Collection is on permanent exhibit; textiles & costumes can be seen in the Neutrogena Wing. The Hispanic Heritage Wing houses an outstanding collection of Spanish Colonial and contemporary Hispanic folk art. The Bartlett wing houses rotating exhibitions. internationalfolkart.org (See #59)

THE SANTA FE OPERA

52ND Season · June 27-August 23, 2008

Falstaff · Giuseppe Verdi

JUN 27 JUL 2, 5, 11, 29

AUG 4, 11, 16, 19, 23

The Marriage of Figaro · Wolfgang Amadeus Mozart

JUN 28 JUL 4, 9, 18, 28 AUG 2, 5, 9, 13, 18, 22

Billy Budd · Benjamin Britten

JUL 12, 16, 25, 31 AUG 6, 14, 21

Radamisto · George Frideric Handel

JUL 19, 23 AUG 1, 7, 15, 20

Adriana Mater (American Premiere) · Kaija Saariaho

JUL 26, 30 AUG 8, 12

Performances begin at sundown.

Ticket info: PO Box 2408, Santa Fe, NM 87504

505-986-5900 800-280-4654

santafeopera.org

SANTA FE CHAMBER MUSIC FESTIVAL

36TH Season · July 20-August 25, 2008

Music of the Masters · Music at Noon Series

Bach Plus on Saturdays

Modern Masters Series

St Francis Auditorium in the Museum of Fine Arts

and Lencic Performing Arts Center

505-983-2075 · 888-221-9836

info@sfcmf.org sfcmf.org

performances cont'd at # 23

JOSEPH HENRY SHARP
1859-1953



Crow Lodges - Little Big Horn Country, Montana Oil on canvas 12" X 16"

Nedra Matteucci Galleries

SANTA FE MUSEUMS & SELECTED 2008 EVENTS

Museum of New Mexico continued from #21

PALACE OF THE GOVERNORS

505-476-5100 On the Plaza *Map B*

Built in 1610, the Palace is the oldest continuously occupied public building in the US. It has served as the seat of power for Spanish, Mexican, Puebloan, Confederate and New Mexico Territorial governments. The Palace became the first site operated by the Museum of NM in 1909 and reflects the multicultural history of NM. Exhibits include Art of Ancient America 1500 BC-AD 1500; Lasting Impressions: The Private Presses of New Mexico; Period Rooms, accurate to the finest detail; photographic collections; extensive historical items of material culture. High quality jewelry & crafts are sold by Native Americans under the *portal* daily. (See #59) palaceofthegovernors.org

MUSEUM OF SPANISH COLONIAL ART

505-982-2226 750 Camino Lejo *Map A/C*

A collection of more than 3000 objects of Spanish Colonial art and artifacts spanning five centuries and four continents, the Museum provides new insight to the culture of the first settlers of NM. spanishcolonial.org

GEORGIA O'KEEFFE MUSEUM

505-946-1000 217 Johnson Street *Map B*

Dedicated to perpetuating the artistic legacy of Georgia O'Keeffe and to the study and interpretation of American Modernism. The Museum houses a permanent collection of more than 1100 works by O'Keeffe. Visitors can see a changing selection of at least 50 of these works. Docent tours daily at 10:30am. Call for hours, admission, exhibitions & info: 505-946-1000 okeeffemuseum.org

SANTA FE ART AUCTION

505-954-5858 At Eldorado Hotel, 309 W San Francisco *Map B*
Nov 18, 2008 Classic Western American Art
santafeartauction.com

SANTA FE ART INSTITUTE

505-424-5050 1600 St Michael's Drive *Map A*
Serving artists and community through exhibitions, prominent visiting artist programs, residencies, lectures, educational programming. Facility designed by the great Mexican architect Ricardo Legorreta. sfai.org

SANTA FE CHILDREN'S MUSEUM

505-989-8359 1050 Old Pecos Trail *Maps A/C*
Interactive exhibits in arts, sciences & humanities in an environment where all family members can "learn by doing." Open Wed-Sat 10-5; Sun 12-5. Admission: \$4 NM residents, \$8 all others. santafechildrensmuseum.org

INDIAN ARTS RESEARCH CENTER AT THE SCHOOL FOR ADVANCED RESEARCH

505-954-7205 660 Garcia Street *Map C*

A working laboratory housing one of the world's finest collections of Indian pottery, textiles, paintings & basketry. Open to scholars & Native Americans by appt. Public docent-

guided tours each Friday at 2 pm. SAR members are admitted free; non-members \$15. Annual SAR memberships (which include many other benefits) available before the tour. | sarweb.org/iarc/iarc.htm

SITE SANTA FE

505-989-1199 1606 Paseo de Peralta *Map B*

A private not-for-profit contemporary art space that provides an ongoing venue for regional, national and international contemporary art exhibitions and interdisciplinary programs. Wed-Sat 10-5 (Fri 10-7), Sun 12-5. Admission: Free for Members; \$10 adults; \$5 students, seniors; Fridays free. sitesantafe.org

SANTA FE DESERT CHORALE

26th Season • Summer Festival

24 Performances: June 26-August 10, 2008

Santa Fe venues: Cathedral Basílica of St Francis, Loretto Chapel, The Lensic, Scottish Rite Temple, Center for Contemporary Art and several other locations

Also Ranchos de Taos and Albuquerque
Winter Festival

10 Performances: December 10-22, 2008

505-988-2282 desertchorale.org

MARIA BENÍTEZ TEATRO FLAMENCO

July 9-August 24 2008

At The Lodge of Santa Fe

505-982-1237 888-4 FLAMENCO

mariabenitez.com

NEW MEXICO JAZZ FESTIVAL

12 Performances: July 17-27, 2008

Concerts by major touring artists and respected local performers in Santa Fe and in Albuquerque. Bi-city, collaborative effort between Outpost Productions, The Lensic, & Santa Fe Jazz Foundation.

505-268-0044 outpostspace.org

THE WHEELWRIGHT MUSEUM OF THE AMERICAN INDIAN

505-982-4636 704 Camino Lejo *Map C*

Founded in 1937 by Bostonian Mary Cabot Wheelwright and Navajo medicine man Hastiin Klah. Shaped like an eight-sided Navajo hoghoan or home. Three galleries feature exhibits of contemporary & traditional Indian art & culture. Outdoor sculpture by Houser, Coffin, Swazo-Hinds. Mon-Sat 10-5; Sun 1-5. Admission free, donations welcome. **The Case Trading Post** (Museum shop) is a working replica of an early 20th century trading post. (See #217) wheelwright.org

WHITEHAWK ANNUAL ANTIQUE SHOWS

505-992-8929 505-986-0051 Fax

el Museo Cultural de Santa Fe, 1615 Paseo de Peralta *Map B*
Aug 15-17 25th Annual Antique Ethnographic Art Show
Aug 18-20 30th Annual Invitational Antique Indian Art
Admission info on the web: whitehawks.com

SPANISH & HISPANIC MARKETS

Traditional Spanish Market

505-982-2226

spanishcolonial.org

July 26-27, 2008

57th Traditional Spanish Market on the Santa Fe Plaza

Dec 6-7, 2008

Annual Winter Market

Santa Fe Convention Center

Contemporary

Hispanic Market

505-992-0591

elmuseocultural.org

July 26-27

Contemporary Hispanic Market

Just off the Santa Fe Plaza

Nov 29-30

Contemporary Winter Market

At el Museo Cultural

WEST PALACE ARTS DISTRICT

FIRST FRIDAY

ARTWALKS

505-986-0440 or 820-0010 for info.
Lively Artwalk 5:30-7pm on the First Friday of each month in the West Palace Avenue district, just off the Plaza westpalace.org *Map B*

Visit the *The Collector's Guide Online* for a continually updated calendar of events. Point your web browser to collectorsguide.com/calendar to read the latest visual and performing arts schedules.



Monday Cast resin 35" x 61" x 11" Ed 25

WALT GONSKE



Cumbres & Toltec Oil on panel 16" x 20"

Nedra Matteucci Galleries

SERVICES & EXPERIENCES FOR COLLECTORS & ARTISTS

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cseigel@20westart.com www.20westart.com

AMERICAN INDIAN ART APPRAISALS

Leona M. Zastrow, PhD. American Indian art appraisals of rugs, baskets, paintings, pottery, jewelry, crafts, textiles, sculptures. Member of the Appraisers Association of America. Reports written according to USPAP Standards. 505-466-8581 140½ Ojo de la Vaca, Santa Fe, NM 87508 epicinc@earthlink.net

www.collectorsguide.com/zastrow

JOAN CABALLERO APPRAISALS

Accredited with International Society of Appraisers. Comprehensive appraisals for insurance, charitable donation, estates. Specialties: Southwest Native American and Hispanic arts; SW regional fine arts. Tel 505-982-8148 Fax 505-982-7048 PO Box 822, Santa Fe, NM 87504 joancaballero@msn.com

www.collectorsguide.com/jcaballero

PETER ELLER GALLERY & APPRAISERS

Since 1981 Peter Eller has appraised the arts of the Southwest, including antiques, arts and crafts of the Rio Grande Pueblo peoples, and Hispanic religious arts of northern New Mexico. He is a member of Appraisers Association of America and follows USPAP guidelines. 505-268-7437 206 Dartmouth NE, Albuquerque, NM 87106 peter@peterellerart.com

BERNARD EWELL ART APPRAISALS

With 36 years of service and an international practice, Bernard Ewell, ASA is both a famous "art detective" and the international Salvador Dalí authority. 800-884-3254 505-954-4113 Appraisals & art gallery: 806 Old Santa Fe Trail, Santa Fe, NM 87505 info@bernardewell.com

www.bernardewell.com

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www.taosartappraisal.com

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www.taosartbrokerage.com

■ AROMAS & TASTES OF NEW MEXICO

CASA RONDEÑA WINERY

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artsupply@artisan-santafe.com www.artisan-santafe.com

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www.collectorsguide.com/rugcleaning

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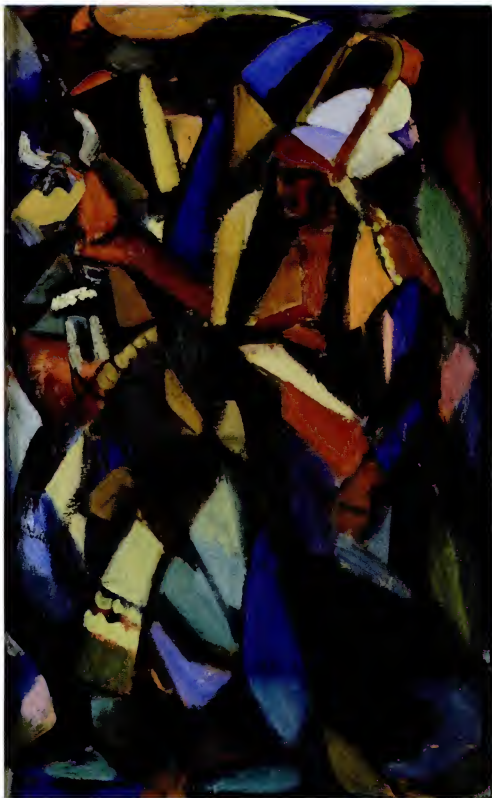
Continues at #27

■ ART CONSULTANTS

#25 · ARTREACH · LESTER LIBO

Contemporary art sales. Convenient private viewings in home or office. Paintings, sculpture, prints, photographs, tapestries. More than 100 leading NM and national artists. Nationwide searches for hard-to-find art. Free initial consultation. Credit cards accepted. Phone/fax 505-822-8900 or 800-278-8844. By appointment only. 725-13 Tramway Vista Loop NE, Albuquerque, NM 87122 lesterlibl@comcast.net www.artreachweb.com

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OIL ON CANVAS
26 x 16 INCHES

SERVICES & EXPERIENCES FOR COLLECTORS & ARTISTS

Continued from #25

■ FRAMING/PRESENTATION

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■ PHOTOGRAPHY/DOCUMENTATION

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SUGAR PHOTOGRAPHY

Art and sculpture photography. Steve Sugar is a lighting fanatic with 20+ years experience shooting everything from fine painting to sculpture, ceramics and jewelry. Complete understanding of reproduction; skill in dealing with both film and electronic media. 505-872-8900 3801 San Mateo Blvd NE, Albuquerque, NM 87110 steve@sugarphotography.com www.sugarphotography.com

■ SHIPPING/INSTALLATION

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■ TOURS AND EXPERIENCES

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■ WORKSHOPS & CLASSES

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More arts services are described on the web at www.collectorsguide.com/services



POTEET VICTORY

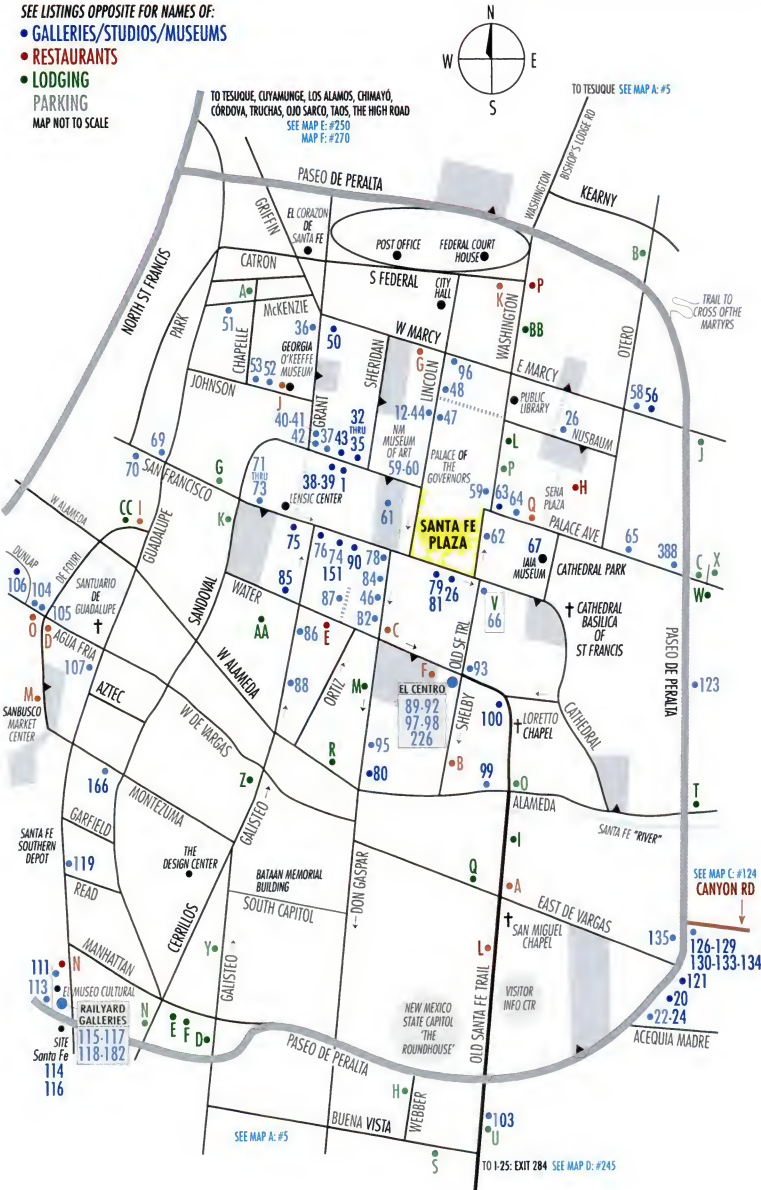


MAP B · DOWNTOWN SANTA FE

SEE LISTINGS OPPOSITE FOR NAMES OF:

- GALLERIES/STUDIOS/MUSEUMS
- RESTAURANTS
- LODGING
- PARKING

MAP NOT TO SCALE



GALLERIES·STUDIOS·MUSEUMS

Use these numbers as man and page locators

Aaron Payne Fine Art	58
Addison Rowe Fine Art Gallery	135
Andrea Fisher Fine Pottery	78
Arlene Siegel Gallery	98
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The Charles Azbell Gallery	79-81
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Box Gallery	113
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The Dawney Gallery	74-151
Dumant Maps & Books of the West	51
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Folk Arts of Poland	82
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Gallery of the North American Indian	46
Gebert Contemporary	182
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Heart of the Latus Interiors	166
Allan Hauser Gallery	47
Brenda Howell at Huey's Fine Art	226
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Jean Jack Gallery	102
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Justin Robert Galleries LLC	52
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Nussbaumer Fine Art Gallery	107
Owings-Dewey Fine Art	26
Patina Gallery	37
Peña Studio Gallery	80
Gerald Peters Gallery	20
Peterson-Cody Gallery LLC	38-39
Peyton Wright Gallery	38B
Rabby Studio & Gallery	106
The Rainbow Man	64
Jayce Robins Gallery	86
Sage Creek Gallery	100
Santa Fe Clay	111

Things Finer	66
The Torres Gallery	85
Touching Stone Gallery	103
Traders' Collection	88
Underground Gallery	96
URSA at the Railyard	115
van Loon Studio Gallery	105
Verve Gallery of Photography	56
Joe Wade Fine Arts	97
Wade Galleries Ltd	1
Warrior Maiden Art	95
The William & Joseph Gallery	134
Windsor Betts Art Brokerage House	36
Wyeth Hurd Gallery	119
Zane Bennett Contemporary Art	69

RESTAURANTS

See descriptions at #210

315 Restaurant & Wine Bar	A
Amavi	B
Cafe Pasqual's	C
Cafe San Estevan	D
Coyote Cafe	E
India Palace	F
La Boca	G
La Casa Sena	H
Los Mayas Restaurante	I
O'Keeffe Cafe	J
Osteria d'Assisi	K
The Pink Adobe	L
Pranzo Italian Grill	M
The Railyard Restaurant & Saloon	N
Ristra	O
Santacafe	P
The Shed	

LODGING

See directory at #31

Adobe Abode B & B	A
Campanilla Compound	B
Dancing Ground of the Sun B & B	C
El Farolito B & B	D
El Paradero B & B	E
El Pueblo Bonita B & B	F
Eldorado Hotel & Spa	G
Four Kachinas B & B	H
Garrett's Desert Inn	I
Hacienda Nicholas B & B	J
Hilton Santa Fe Historic Plaza	K
Hotel Plaza Real	L
The Hotel St. Francis	M
Hotel Santa Fe	N
Inn & Spa at Loretta	O
Inn at the Anasazi	P
Inn at the Five Graces	Q
Inn of the Governors	R
Inn of the Turquoise Bear	S
Inn on the Alameda	T

SANTA FE is the oldest capital city in the United States, and, since its founding as the seat of government for the Southwest in 1609, it has been a magnet for commerce and creativity. For centuries, the arts have been a part of the fabric of this magical environment. From the original Native American inhabitants, from the Spaniards who began arriving in 1598, and from everyone who followed thereafter, Santa Fe has absorbed a wealth of customs, personalities, traditions . . . and has maintained an aura of uniqueness.

Visitors to Santa Fe are intrigued by the city's architecture. The **Palace of the Governors**, with its long portal facing the Plaza, is the oldest public building in the US that has been in continuous use; the **New Mexico Museum of Art**, just off the Plaza, is an example of "Pueblo Revival" architecture (see #60). Our **New Mexico State Capitol** ("The Roundhouse") on Paseo de Peralta is a modern building designed in the shape of the Zia sun symbol, the emblem of New Mexico. Inside is a major collection of art that is free and open to the public.

Four churches in Santa Fe's downtown are of historic and artistic importance: **San Miguel Chapel**, the oldest chapel in the US, on Old Santa Fe Trail; the **Loretto Chapel** on Old Santa Fe Trail; the **Santuario de Guadalupe** on Guadalupe at Agua Fria and the **Cathedral Basilica of Saint Francis** at the eastern end of San Francisco Street. The age, patina and architecture of these and other churches in Santa Fe are in sharp contrast to the modern, sprawling

SANTA FE LODGING DIRECTORY

Locations of these Santa Fe lodging places can be found on maps throughout this Guide.

There is a free Santa Fe trip planner on the web at: www.collectorsguide.com/planner

Find maps in this Guide at these Locator #s: Map A: #5 | Map B: #29 | Map C: #124 | Map D: #245 | Map E: #250

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Albuquerque Lodging Directory is at #357

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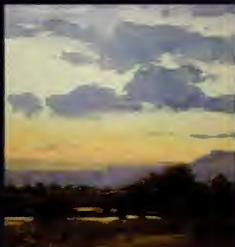
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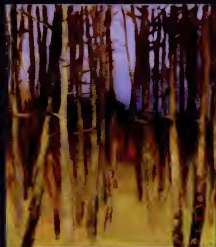
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39 • MAP B

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40 • MAP B



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TOADLENA/TWO GREY HILLS NAVAJO WEAVING

THE NAVAJO PEOPLE, or Diné as they call themselves, will tell you that Spider Woman taught them to weave a long time ago and that Spider Man made them looms of sky and earth, crystal, sunbeams, and lightning to weave on. Historians and anthropologists will tell you that they most likely learned from some of their Pueblo neighbors, already accomplished cotton weavers, who fled from the Spanish occupation of their lands and took refuge with the Diné. Whatever the true source, historic Spanish documents from the late eighteenth century tell us that Catholic mendicants encountered Navajo woven products in their travels.

In 1890, a fellow by the name of Joe Wilkins started a trading outpost at a place called Crystal on the west side of the Chuska Mountains in New Mexico. It was not the first such establishment on the reservation. About a dozen enterprising men had already established trading posts among the Navajo beginning with a Mormon trading operation at Lee's Ferry on the Colorado River in 1874. Wilkins sold his Crystal post to J.B. Moore in 1896 and moved to the east side of the Chuskas and started the Two Grey Hills post, named for its two prominent geographic landmarks. Although based in Crystal, Moore is credited as the person responsible for instigating the style of weaving that eventually evolved into Two Grey Hills/Toadlena.

The idea of promoting a regional style of Navajo weaving was not new at this time. Lorenzo Hubbell had already popularized the red Ganado style of weaving and the Noel family had successfully marketed the multi-colored Eye-Dazzler style at Teec Nos Pos.

Unlike their more striking cousins, Crystal style rugs used natural and naturally-dyed red, blue, gray, black and white colors. What Moore did that was really different was to work directly with his weavers to continually improve the quality of their rugs. Moore introduced weavers to new

designs and encouraged them to employ them in their weavings. He is credited with increasing the use of "Oriental" motifs in Navajo weaving as well as the distinctive Greek crosses and swastikas, or "whirling logs," common to this period. He also revolutionized, but did not invent, the practice of marketing specific products through advertising leaflets and catalogs. This enabled him to successfully generate income from buyers who did not have the time or wherewithal to travel to his remote corner of the planet. In spite of his success, Moore abruptly left Crystal in 1911 under the cloud of a postal fraud scandal and was never heard from again.

After Moore fled Crystal, George Bloomfield purchased the post at Toadlena on the other side of the Chuskas and Ed Davies bought out Wilkins at Two Grey Hills. The two of them became friends

and soon discovered that the local weavers were largely averse to bright colors, especially red. Two Grey Hills weavers preferred to utilize the natural shades of tan, brown, black and white that grew on the backs of the churro sheep introduced by the Spanish. The Navajos favored the churro for its hardness as well as its relatively fine and easily spindle-spun wool with low lanolin content. Bloomfield and Davies decided to encourage their weavers to continue the practice and began scouring the reservation for more churro sheep to complement the colors of the ones found around Two Grey Hills. They soon established enough herds of sheep to provide more than

a dozen different natural

shades of wool for their weavers. Their efforts paid off well and today, most of the colors that are the essence of the Two Grey Hills style of weaving are only found on churro sheep confined to this small area of the Navajo reservation.

Like Moore, Bloomfield worked with his stable of weavers to continually improve their products; however, Bloomfield's approach was more

Continues at #49



Esther Silentman (1903-1991)

Toadlena/Two Grey Hills textile ca 1940s

Esther was one of the Toadlena/Two Grey Hills early Master Weavers who was very active in the 1930s-1960s. She wove rugs using the last name of Gould, Jimmy, Manuelito, Taugelchee and finally Silentman.

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Dawn at Badger Butte Acrylic on canvas 48" x 36"

NIMAN FINE ART

TOADLENA/TWO GREY HILLS NAVAJO WEAVING

Continued from #45

personalized. He took the time to go over each individual piece with every weaver and point out its strengths and weaknesses. Bloomfield encouraged his weavers to emulate the styles pioneered and popularized by Moore's Crystal weavers. He and Davies are credited with introducing the standardized 48 by 72-inch size of Two Grey Hills rugs. Bloomfield paid good prices for each rug and often rewarded excellence with the bonus of a prized velvet blouse or a piece of jewelry.

Both Two Grey Hills and Toadlena are located west of Chaco Canyon and near several minor Pueblo ruins. Bloomfield and Davies collected pottery shards from these sites and encouraged their weavers to adopt some of the ancient Anasazi motifs and patterns in their weavings. Rugs employing these elements proved to be hugely popular and sold well. Toadlena/Two Grey Hills was also home to many excellent weavers whose outstanding quality of work attracted many appreciative and discerning collectors.

Perhaps the most famous of these weavers was a man named Hastiin Klah (left-handed man, sometimes spelled Hosteen Klah). Klah was already well established by the time Bloomfield and Davies entered the scene, having risen to prominence many years earlier as a featured Navajo weaver at the 1892-93 Chicago World Colombian Exposition. A respected medicine man, Klah became famous during the early part of the 20th century for his woven depictions of sand paintings. His work drew the attention of Mary Cabot Wheelwright, who collected many of his weavings. Klah advised her in the design of a museum in Santa Fe now known as the Wheelwright Museum of the American Indian. Unfortunately, Klah did not live long enough to witness the opening of the museum.

The progression of the quality of Toadlena/Two Grey Hills rugs from 1920 to the present is quite

striking. The patterns and motifs remain based upon many of the original concepts introduced by Moore, Bloomfield, and Davies and complexity of the designs has waxed and waned; but over the years rugs from this area have evolved into the realm of fine art. Weavers have begun employing finer and finer spun wool and the weavings have grown much tighter. Today, most of the pieces are much smaller than the standardized 48 by 72-inch size introduced by Bloomfield as the time

necessary to produce a large piece with such quality can take years. These smaller, finer pieces are often called tapestry weavings.

Today, the Toadlena Trading Post is owned and operated by Mark Winter and the Two Grey Hills Trading Post by Les Wilson. Weaving is experiencing a renaissance of sorts in this area and many Navajo men and women are producing increasing amounts of exceedingly fine tapestry-style weavings. They are highly prized by collectors who come from the far corners of the world to sample and purchase the exquisite wares of these ingenious fiber artists of the people called Diné.

To learn more about Navajo weaving, trading posts, and Toadlena/Two Grey Hills weavings in particular,

read Marian Rodee's *Old Navajo Rugs*, University of New Mexico Press, Albuquerque, 1981; Mark Winter's *Dancing With Wool*, Toadlena Trading Post Press, 2002; or visit the Wheelwright Museum of the American Indian and the Museum of Indian Art and Culture in Santa Fe or take a drive out to the Chuskas and visit the Toadlena Trading Post Museum and the Two Grey Hills Trading Post just west of Newcomb, NM. To learn about Hastiin Klah, read Franc Newcomb's *Hosteen Klah: Navaho Medicine Man and Sand Painter*, University of Oklahoma Press, new edition 1980.



Weaver unknown ca 1920

This early *Storm Pattern* Two Grey Hills rug has lightning bolts which reach out to the four sacred mountains, as seen in the corners of the field of the rug. The swastika, or whirling logs design was commonly used in this period.

Thanks to Claude Stephenson, PhD, who is the State Folklorist for the State of New Mexico



Frederick Hammersley *Mutual Fund #1* 1972 Oil on linen 44" x 44"
Jeremy Thomas *Case Red* Forged mild steel & powder coat 50" x 40" x 36"

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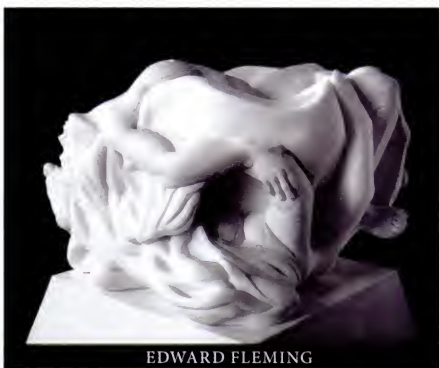
51 • MAP B



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53 • MAP B



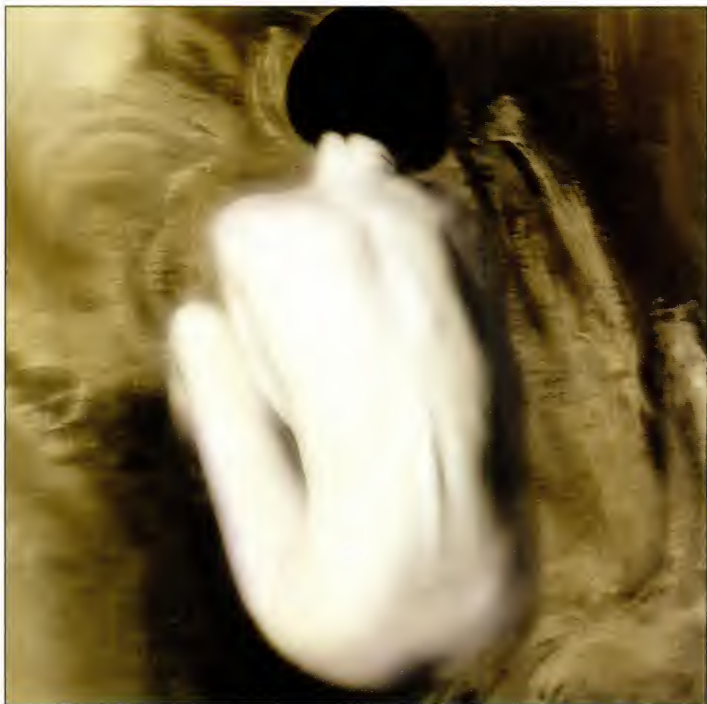
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Granite 9.5' x 5.5' x 3'

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Storm Cloud Over Comb Ridge Gelatin Silver Print

PIGGY AND CHARLOTTE flew in tandem—they might still. I received them the day after they hatched, their eyes still closed. Two buff baby hummingbirds in a nest that is a marvel of grass, twigs and leaf material held together with spider webs. An inch, maybe two, in diameter. I was thrilled because when those four eyes opened, their first vision would be me: Mama! I blew softly on them, wanting my breath to imitate their mother's fluttering wings, urging them to gape. Then, into those minute caverns I could slip in the concoction of water, sugar, *Vital* and *SuperPreen*. Occasional fruit flies kept frozen in a bottle were nudged down their throats with a rounded toothpick. Carefully, carefully. They were miracles.

Piggy grew fat. His sister remained unnamed until Annie came home from college. She had been, after all, a child steeped in the stories of EB White.

Piggy and Charlotte grew and thrived, not over-anxious to leave the nest and a constant, loyal source of food delivered every hour or two via the mother-lode syringe. They began to stretch and perch on the nest's edge. I moved them outside to a cage festooned daily with penstemons, petunias, roses, yucca blooms and lavender — all beloveds of the hummingbirds. I had to teach them, I thought. In addition to the blossoms, they sucked on a nutrient-rich potion in plastic syringes poked through the cage wire, the tips painted with red nail polish. Piggy and Charlotte drank and found aphids on the fresh-cut flowers; and they began tentative flickering flight, still confined to the cage.

The day of their readiness for freedom was evident. I opened the cage door. Piggy was first out, zooming away. But he returned and hovered. Charlotte flew out and joined

the fat boy in poignant experimental choreography. They stayed with us until October. I knew it was them, my birds. We'd be eating in the garden, under a portal, and suddenly two hummingbirds would dive-bomb us, noisily skimming our heads in the perfect synchronized flight of inseparable twins.

And so, the transition—from easy expectation of a full crop and a ready supply of nectar-rich blooms to ambiguous, thrilling freedom. Piggy and Charlotte: Don and Pamela. (No physical resemblance implied.)

Twenty-three years ago Don and I elbowed our way into the world of art and publishing. We filled our suitcases with all the effort and chutzpah we could muster or borrow and dove naked into New Mexico. We founded *The Collector's Guide* and in doing so we learned that we, too, could be an important part of the arts by virtue of nurturing them, if not creating them. And in whatever we two do next, as the new *Collector's Guide* team takes over, we will be a part of the unequivocally essential arts. Wherever we find them.

"Art Saves Lives," as we say in New Mexico. We need the arts . . . on our streets, in our schools, on stages, in storefronts; on the radio and satellite, on television; on bridges and public buildings; during war and during peace; in vacant lots and in our homes. The arts bind us. In helping weave the fine and the rough fabric of the arts (by doing or merely loving), we enlarge the world and make it small.

You, dear reader, like us, are part of the warp and weft, part of the marvel of grass, twigs and leaf material held together with gossamer webs.



Don & Pamela Michaelis

Pamela P Michaelis, Co-founder *The Collector's Guide*

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(1895-1976)



The Mine 1950 Oil on canvas 36" x 32"

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64 • MAP B

N.C. WYETH

The Death of Finnward Keelfarer

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Photo by L. Klopfer

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Fritz Scholder (Mission/Luiseño) *Butterfly #2* 1966 Oil on masonite 51" x 63"

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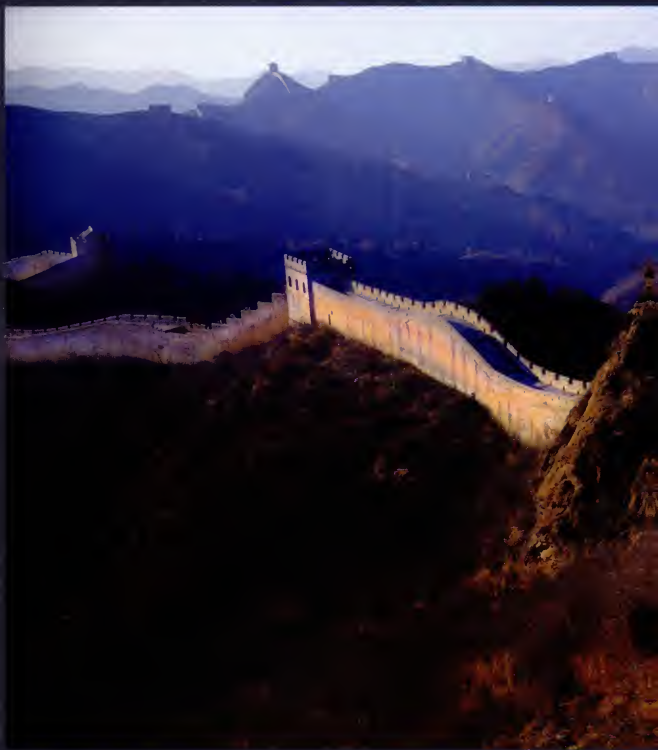
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Artist's proof One of a small group of prints set aside from the edition for the artist's use; a number of printer's proofs are sometimes also done for the printer's use

Chop The impression made by the artist's or the printer's seal on the paper

Collograph A print made from an image built up with glue and sometimes other materials. The inked image is transferred from plate to paper and is simultaneously embossed. The name derives from 'collage'

Edition A set of identical prints, sometimes numbered and signed, pulled by, or under supervision of, the artist

open edition: an unlimited number of impressions

limited edition: has a known number of impressions, usually fewer than 200, numbered and signed

Giclée A new process using advanced technology to create a lustrous, continuous-tone digital print that meets or exceeds the quality of traditional lithography and screen printing. Organic, water-based four-color inks are applied to the surface of archival papers from tiny jets one-tenth the diameter of a human hair. Also referred to as an **Iris print**

Lithograph The process of printing from a small stone or metal plate on which the image to be printed is ink-receptive and the blank area is ink-repellant. The artist, or other print maker under the artist's supervision, then covers the plate with a sheet of paper and runs both through a press under light pressure. The resultant 'original print' is of considerably greater intrinsic worth than the commercially reproduced poster which is mechanically printed on an offset press (see *limited edition* above):

chromolithography: a process using several stones or plates—one for each color, printed in register. The result is color prints, to be distinguished from colored prints that have the color hand-applied after printing

Intaglio (Italian for cut in) A method of printing in which the image is carved into a flat surface, usually copper, so that the areas to be inked are recessed beneath the surface of the printing plate. Damp paper placed on the plate is run through a press under great pressure forcing the paper into the engraved areas and thus transferring the image. The main intaglio processes:

line engraving: the image is produced by cutting or gouging a metal plate directly with a sharp tool

linocut: a relief print taken from a block of linoleum on which a design has been carved

drypoint: drawing on the metal plate with a hard steel 'pencil' that produces a burr by displacing, rather than removing metal, causing the printed line to be somewhat fuzzy thus adding a richness to the image. Because this wears during printing, editions are usually limited to 50 or fewer prints

etching: a metal plate is first covered with an acid-resistant ground, then worked with an etching needle.



Detail of San Ildefonso black plate
Signed Maria and Santana 12"D

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79 • MAP B

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PRINTS/PHOTOS

Printmaking terms continued from #77

aquatint: another tonal process where a porous ground allows acid to penetrate to form a network of small dots. Any pure whites are stopped out entirely before etching begins, then the palest tints are bitten and stopped out, and so on as in etching. This process is repeated 20 to 30 times until the darkest tones (deepest recesses in the plate) are reached

Monoprint One of a series in which each print has some differences of color, design, texture, etc. applied to an underlying common image

Monotype A one-of-a-kind print made by painting on a smooth metal, glass or stone plate and then printing on paper. The pressure of printing creates a texture not possible when painting directly on paper

Photogravure A photomechanical process invented in 1879 for fine printing. An image is transferred to a copper plate which is chemically etched. For each print the plate is hand-inked

Serigraph/silk screen print A form of printmaking utilizing stencils attached to porous screens that support delicate areas of the cut design. Most often issued in signed and numbered editions

Woodcut A print made from a design cut in a block of wood

PHOTOGRAPHY

Albumen print A positive printing process using egg whites in the emulsion

C-print (also known as Kodak C print) A brand name for a "color coupler print" or "digital color coupler print" and refers to a photographic print made from a color negative

Cibachrome A process by which a photographic print is made directly from a color transparency. Noted for rich color, brilliant clarity and unprecedented archival quality for color prints. Also called **Ilfochrome**

Cyanotype A printing process based on the light-sensitivity of iron salts; also known as a blue print

Daguerreotype An early photographic process (invented in 1839) where the impression made on a light-sensitive silver-coated metal plate is developed by mercury vapor. Each is an original since no duplication process exists

Dye Transfer A method of making color prints or transparencies with the maximum control of color, balance and contrast. One of the most permanent color processes

Orotone An image printed on glass then backed in gold; also called gold-tone or curt-tone. It is often found in ornate, molded and gilded frames

Platinum/Palladium A print in which the final image is formed in platinum or palladium. These extremely permanent processes are characterized by delicate rich tones and ranges of greys unattainable in silver prints

Photogravure An intaglio printing process in which the image has been placed on the plate by photographic means using carbon tissues

Silver Print A generic term referring to all prints made on paper coated with silver salts. Most contemporary black and white photographs are silver prints

Vintage A photograph printed within a very few years of the date when the negative was made. Prints made recently from old original negatives are **modern prints**



Bob Gomel ©Time Inc. *Black Muslim leader Malcolm X with Cassius Clay, 1964* Gelatin silver print 16" x 20"

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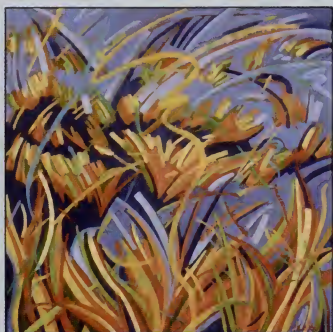
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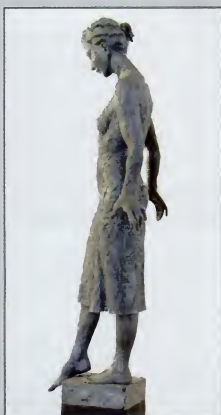




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TRADERS' COLLECTION



Unknown, Navajo silversmith From the Tobe Turpen, Jr. Collection ca.1920
Coin silver ingots and turquoise Cast buckle with seven conchos



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90 • MAP B

INDIAN ARTS TERMS

Acoma A New Mexican Pueblo, famous for white pottery, most of which is painted with fine geometric lines; one of the oldest continually inhabited 'cities' in North America

Anasazi The Prehistoric Pueblo Indians of northern Arizona and New Mexico; sometimes referred to as the 'Ancient Ones', believed to be the ancestors of many of the Pueblo Indians

Avanu A popular design (the water serpent) often seen in Native American art of the Southwest, particularly pottery, signifying the prayer for and representation of water, critical for life in the desert

Bear A popular symbol in Southwest art, often seen as a fetish, in weavings, on pottery, and in silverwork, sometimes with a 'heartline', extending from the mouth to the center of the body

Bear Paw A common design in pottery and silverwork; often if the artist is of the Bear Clan, or, more generally, as a symbol of inner strength

Black on black A style of pottery developed around 1919 by Maria and Julian Martinez of San Ildefonso Pueblo. It is characterized by two shades of black—one highly-polished, the other matte or dull

Burnishing A process of producing a polished, shiny surface by rubbing a smooth stone over the surface of pots or bowls after application of the slip

Cochiti A NM Pueblo, famous for figurative clay work

Coil method A pottery term: the potter rolls a long rope of clay, which is coiled around on top of itself, forming the desired shape. In the coil-and-shape method, the walls of the pot are thinned, shaped, and smoothed by scraping with a smooth tool

Concha The Spanish term for shell; may be oval or round, frequently with scalloped edges, with or without stones; may appear in rings, pendants, bolos, buckles and belts. Now seen most often in Navajo belt design

Corn A powerful symbol in many tribes, used as a design on jewelry, pottery and weavings as respect and a prayer for fertility and a good growing season; also used if the artist is a member of the Corn Clan

Engraved Ruts or lines scratched into a metal surface

Etched Design formed in pottery by removing surface of pottery, sometimes called sgraffito

Fetish Used and made by all Southwestern Indian tribes, fetishes are objects which represent the spirits of animals or the forces of nature. Original fetishes were simple stones (or shells, turquoise or bone) which seemed to resemble people or animals, sometimes made more realistic by a carver. The Zuni people have the reputation of being the most skilled at fetish carving. Zuni tradition has six directions, each with its guardian animal fetish: the mountain lion, north; the bear, west; the badger, south; the eagle, the sky, or up; the mole, underground, or down; and the wolf, east

Fire cloud An irregular marking on the exterior of pottery; usually resulting from burning fuel coming in direct contact with the vessel during firing

Firing The step at the end of the pottery-making process, literally baking the piece to harden. (Modern Pueblo pottery is generally fired for beauty rather than endurance; water will mar the surface and, if allowed to stand in an unprotected vessel of this type, may actually crumble it. To use as a container for flowers, etc, insert a glass container to hold the water)

Continues at #94



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Heishi A Pueblo term literally meaning shell; discs or tubes with a hole in the center, usually of turquoise, coral or shell strung together to form a flexible strand. The Santo Domingo Pueblo people are known for fine heishi

Hopi A tribe in Northern Arizona, known for distinctive 'overlay' silver jewelry, pottery and Kachina dolls

Incising In pottery, the cutting of closely-spaced lines and designs into the surface of the pot before it is fired

Jacklas (Jackclaws) string loop of turquoise beads hanging from turquoise necklace, originally used as earrings

Katsina dolls (Also kachina) A form of religious folk art attributed mostly to the Hopi. The dolls are wooden images which represent the men who dance in costume, mask and paint as kachina spirits in Hopi villages from December 21 (Winter Solstice) through the third week in July. Katsinas represent supernaturals, the spirit or essence of animate and inanimate objects in nature who benefit the Hopi by bringing rain for a successful planting, fertility for animals and man, cures for illnesses, justice for lawbreakers and humor for appropriate circumstances. Authentic dolls are carved from the root of the cottonwood tree only after it has broken away

Liquid Silver A type of necklace or bracelet constructed of very thin, fine, small silver cylinders originally strung on catgut, now strung on fine wire

Matte or semi-matte A dull surface finish far less glossy than the burnished black or red ware. Most pottery from Hopi, Acoma, Zia and Picuris is matte

Micaceous Containing tiny flakes of mica. The clay of Taos and Picuris is micaceous, giving their pots a sparkling surface, often used for cooking pots

Naja The centerpiece of a squashblossom necklace; crescent-shaped pendant, has Moorish derivation

Navajo weaving styles:

Burnham Contemporary style; intricate, geometric textile design

Burntwater Contemporary style; very small geometric pattern within a band, or border; region was known for using natural, vegetal dyes in soft colors

Chief's Earliest established weaving style known to the Navajo. Three phases: first phase, simple horizontal stripes of blue, white, black and brown; second phase, weavers added short red bars to the design; third phase, most popular, more elaborate, with stepped triangles in addition to the stripes of the original

Crystal Borderless, sometimes vegetal, banded horizontal design, initiated at Crystal Trading Post

Ganado A design which includes red as well as black, white and grey; at the time of its inception, a major departure for Navajo weavers, attributed to Lorenzo Hubbell of Hubbell Trading Post in Ganado, Arizona

Pictorial Considered by many to be a true expression of Navajo folk art; not limited to any sector of the reservation; literally, a picture is in the design



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95 • MAP B



David Solomon *Death in the Canyon*
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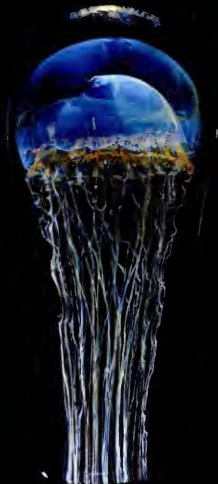
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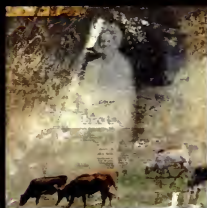
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Coyote Flamenco Oil on canvas 40" x 60"

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105 • MAP B

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Icon to Sun Rays Oil on linen 30" x 10"

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Swirling Tid-bits Oil on linen 30" x 10"

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Teec Nos Pos Named for the trading post from which it is believed to have originated, near the Four Corners area. Most intricate and difficult pattern to weave, heavy Persian influence

Two Grey Hills Typified by black, brown, beige and white colors usually all natural, undyed sheep's wool, woven in a complex geometric pattern

Wide Ruins Named after the originating trading post; usually soft colors in a simple, horizontal pattern

Pawn Jewelry that was used as cash, and 'pawned' to a trader for other goods. Old Pawn refers to pawn jewelry from the early 20s to the late 30s. Dead Pawn refers to jewelry not retrieved after the agreed date, often several years

Picuris One of the Eight Northern Pueblos, known for micaceous pottery

Potshard Also shard or sherd. A fragment of pottery

Polychrome A painted/glazed surface of 3 or more colors

Pueblo ('town dwelling') An alternate description for reservation, or exclusive domicile for Native Americans, used mostly as a descriptive in New Mexico; pueblos are communities, and life revolves around the plaza, where ceremonial dances are often held; pueblos also have their own government and law enforcement agencies

Santa Clara One of the eight Northern Pueblos, famous for its red and black pottery, mostly carved

Santo Domingo One of the eight Northern Pueblos, best known for heishi bead necklaces formed from turquoise and shells; also unique, traditional pottery and some silversmithing

San Ildefonso One of the eight Northern Pueblos, located south of Santa Clara, well known for red and black pottery, especially black on black technique

Slip A fine, liquid form of clay applied to the surface of a vessel prior to firing. Slip fills pores & gives uniform color

Squashblossom A necklace design, composed of silver beads, incorporating 'squashblossoms' (a design based on the form of a pomegranate); includes a large center pendant called a Naja

Storyteller The person acknowledged within the Native American community as the one who verbally passes on historical and cultural beliefs. Helen Cordero, Cochiti Pueblo, was the first to depict a storyteller, surrounded by children, in clay. Cordero's 'Storyteller' is on display at the Museum of International Folk Art in Santa Fe

Turquoise A semi-precious stone used in Indian jewelry, found in arid regions. Colors range from blue to green yellow; natural: the stone as it is mined; stabilized: chemically hardened; treated: color altered; reconstituted: dust chips and plastic made into jewelry

Wedding Vase A traditional, double-necked vessel used as a ceremonial wedding vessel

Yei A Navajo deity or spirit, often seen in weaving



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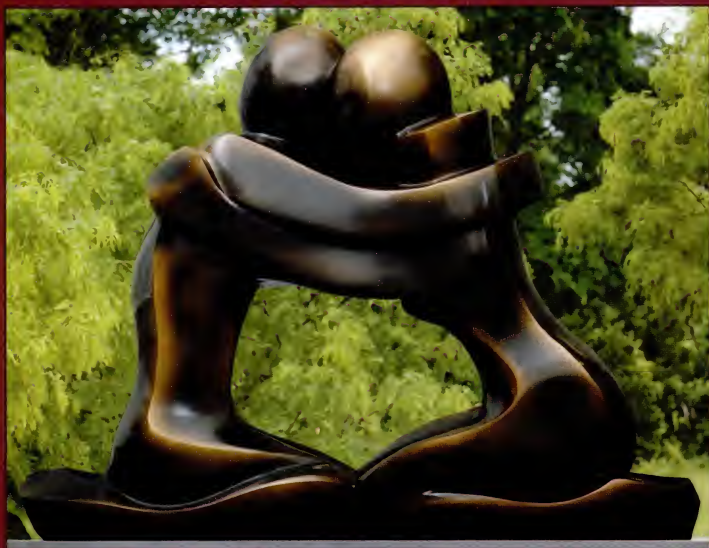
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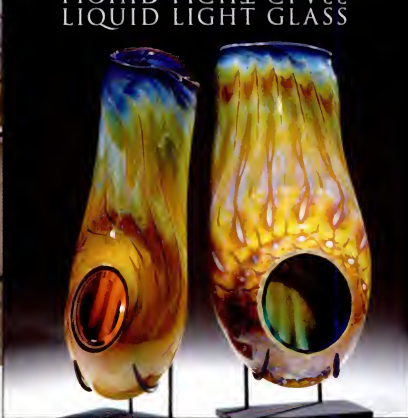
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111 • MAP B

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112 • MAP A



SITE SANTA FE'S BIENNIAL 2008

SITE Santa Fe, located in a former beer warehouse in the developing Raillyard Arts District next to the old tracks that connect to the main line, has been a standout in contemporary art since its opening exhibition in 1997. These past 10 years have brought significant yet often nearly unobtrusive changes in the art sector here since the 1980s when a few powerful men and women ran successful galleries that defined a certain "Santa Fe style" in art. Now that style is pretty much relegated to a few galleries on the charmingly historic Canyon Road. Slowly, quietly—to outside eyes, at least, as we Santa Feans love to argue about anything that affects our opinions about what makes this a special place to live—New Mexico's capital city has become an increasingly important global destination for contemporary art. And that status is largely due to the presence of SITE Santa Fe, home to the only international biennial exhibition in the United States.

The year 2008 marks the seventh such show of art to be curated by New York-



-based **Lance Fung**.

To get a sense of Fung's art aesthetic, it helps to know that he is best known for curating *The Snow Show*, held in Torino, Italy, during the 2006 Winter Olympics. (For more information and a slide show, go to *The New York Times*' article at <http://www.nytimes.com/2006/02/02/garden/02snow.html>). For that event, Fung invited artists and architectural teams to work with compacted snow and ice to create large, experimental installations of stunningly pristine artworks. It was the excitement and promise of teamwork that led to Fung's concept for his 2008 biennial, to which he invited arts institutions from around the world to work with artists in collaboration with him and SITE Santa Fe to create the 2008 Biennial Curatorial Team. Confirmed to line up with Fung for what he is calling the *Lucky Number Seven* show are curators from 19 art centers and organizations in England, Spain, Italy, Australia, Bulgaria, France, Turkey, Austria, South Korea, Poland, Canada,

Egypt, China, Mexico, Germany, and of course, the United States, including the local Museum of the Institute of American Indian Arts. Each institution head, in turn, chose artists for Fung's review.

Fung remains, despite the depth of collaboration he has invoked for this biennial, "a very hands-on curator." Each piece will be, in his words, "part of a chorus" that reflects Fung's preferences for site-specific, ephemeral works of art—as opposed to traditional painting, photography, and sculpture, objects that can be sold to collectors and museums. From an interview published *The New Mexican* in August 2007, the venture will work like this: "[The artists'] projects will be conceived in advance but made here in three weeks with their own two hands.... We provide the materials, but they make the art, and we throw it away. At the end of the show, none of the works of art will exist as works of art." This is a concept that surely challenges the more standard view of art as an object that somehow transcends time by its ongoing and unvarying availability to the public across hundreds of years. Fung's model is, indeed, one of contemporary art's most magnificent—and to some minds, most ridiculous—contributions to our understanding of the definition of art itself: art as an action, an idea, an event outside the limits of time and space.

The identities of the artists themselves remained secret until January, when it was revealed that some two dozen artists were participating. Interestingly, of the five women artists, four are from northern New Mexico: SITE's choice of Nadine Robinson and IAIA Museum's family of Santa Clara women, Nora and Eliza Naranjo-Morse and Rose Simpson. With the final list confirmed, the artists visited Santa Fe for tours of the downtown Plaza area, the "oldest house in the US," San Miguel Mission, the "miraculous" staircase at Loretto Chapel, and Santa Fe schools, museums, and galleries. The less touristy Southside was to be included on the artists' itineraries, as well as architectural tours, and plenty of meetings with Fung in order to discuss artists' ideas for the exhibition, slated to open in late June and run through

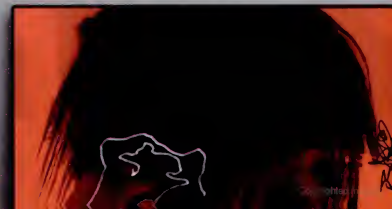
Continues at #116

VIRGIL ORTIZ



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SITE SANTA FE'S BIENNIAL 2008

Continued from #114

October. Following their initial visits to Santa Fe, each artist will, working closely with Fung, develop a proposal for a unique work of art. Once a proposition has been definitively honed into an operational plan, staffers at SITE Santa Fe begin the process of realization of the artwork, acquiring and preparing materials for the artists' return in June to manifest their art in its wildly varied physical forms. Each artist has approximately three weeks to create and install—with the expertise of SITE's seasoned employees—their work. States Fung, "I want to redefine the biennial through collaboration and offer a new approach in keeping with the history of SITE's Biennials. My goals are to raise awareness of SITE itself, showcase the flavor of each collaborator, inspire learning, and bring people together for a broad sea change in visual arts programming." Certainly, Fung's process is more aggressively collaborative than that of any previous biennial exhibition.

Continues Fung, "I am hoping that a natural exchange will take place between all of the participating artists and SITE Santa Fe, allowing for a real discourse to develop. The artists...could partner with another invited artist or work individually. The works could be in the exhibition space [at SITE Santa Fe], the town, the desert, or online.... I hope that the Biennial will include artists committed to a range of differing, heterogeneous ideologies...." With Fung at

the helm, that seems assured. The curator views the three critical elements to this exhibition as process, experimentation, and collaboration. He adds, "I am not trying to find the best artists from around the world. What I want to do is find the best institutions from all around the world." By curating institutions before individual artists, Fung is not only allowing for a new biennial interpretation of the curator, he is opening the biennial experience to include the visitor. In fashioning the *modus operandi* of the Biennial, Fung asked himself, "What would be interesting for people in Santa Fe?" That sense of discourse, more than finding the next art stars—and most international biennials and art fairs these days seem to be about celebrity, not art—is what is driving the man behind *Lucky Number Seven*.

EXHIBITION DETAILS

Lucky Number Seven

June 22–October 26, 2008

SITE Santa Fe

1606 Paseo de Peralta, Santa Fe, NM
505-989-1199

info@sitesantafe.org

Open

Wed-Sat: 10am–5pm · Fri: 10am–7pm

Sun: 12pm–5pm · Closed Mon & Tue

Admission

General: \$10 · Students & Seniors: \$5

SITE Santa Fe Members: Free

Fridays: Free



WILLIAM SIEGAL
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Photo by Wendy McEahern



Polly Barton *Mordant Tears* Silk warp and pictorial ikat with painted warp 50.25" x 48.25"

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ANTIQUE INDIAN SILVER JEWELRY

WHILE THE ART of Indian-crafted silver has flourished in the twentieth century, all Indian jewelers can trace their art to a Navajo named Atsidi Saani, who learned blacksmithing at Fort Defiance, Arizona in the 1850s. (It is generally believed that the Spanish colonizers of the Southwest purposely kept the techniques of metal working from the region's native peoples.)



Repoussé tools made by a machinist in the 1950s using pieces of scrap steel and automobile transmission parts

When Navajo people returned to their beloved mesas and canyons in 1868, following the four-year internment at Bosque Redondo, their new, more settled way of living led to many changes. Among other things, as they were no longer nomadic, they had greater opportunity to learn from each other. The People had long admired and used metal ornaments and horse equipment. They had used brass and copper wire to create bracelets and coins to fashion buttons. Atsidi Saani applied his metal working techniques, as appropriate, to silver, and he began to teach others.

Tools were crude. Smiths improvised and created their own crucibles, bellows, and emery paper. A smith may have only had a hammer and a piece of scrap railroad track for an anvil. Silver coins were melted or annealed into use. The Mexican peso soon gained new favor among smiths because it had a higher silver content than American coins.

By the 1890s, traders took advantage of the new market with silversmiths and began selling tools and silver slugs. Silver jewelry also served as barter on the Reservation where money was practically non-existent. Traders took silver and turquoise jewelry as collateral, without giving a specific value to the piece, and the customer's purchase debt was secured by the jewelry. Any

pawn unclaimed after the agreed period of not less than six months was considered "dead" and the trader could sell it.

After 1950, the use of pawn as collateral was prohibited on the Reservation; however, it continues to exist today on the borders of the Reservation. Older Indian jewelry (1880–1900) may appear crude by today's standards. Collectors of these pieces look for raised designs created with files and chisels and not *repoussé*. (*Repoussage* is the art of working the back of the metal, usually with a hammer or stamp, producing raised surfaces such as the rounded concha). As the smiths acquired better tools, they produced more elaborately decorated pieces. After 1950, the use of pawn as collateral was prohibited on the Reservation; however, it continues to exist today on the borders of the Reservation. As the smiths acquired better tools, they produced more elaborately decorated pieces. By 1899, the Fred Harvey Company was supplying sheet metal and pre-cut, polished



Bracelet with three strands of twisted wire and five turquoise stones



Bracelets (1900-1910) Forged from ingots; early examples of stamp work, repoussé, swedging & applique

turquoise to smiths through the trading posts. The smiths then sold back to Harvey a supply of cheaply-made souvenir jewelry for tourists.

Soon, the Harvey Company was commissioning Indian-style machine-made jewelry. Indians may or may not have been employed for the handwork on these assembly-line pieces. Other manufacturers followed, producing earrings, bracelets, rings, brooches,

Continues at #122



Crow War Shirt
ca. 1875

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NATIVE AMERICAN ART

ANTIQUE INDIAN SILVER JEWELRY

Continued from #120

pins, money clips, commemorative spoons and other trinkets. Collectors of this souvenir jewelry—often called “Harvey House” or “workshop jewelry”—look for its machine-tooled precision and uniformity, affectation of an Indian style, and relative delicate lines. The pieces were generally small, sized to sell cheaply. Turquoise, when used, was treated or coated to harden and enhance color. Designs were usually stamped, and common motifs were thunderbirds, lightning, and bows and arrows.

The differences between authentic and imitation silverwork are subtle, a condition exacerbated by the tendency of smiths to copy what is the most successful or profitable, and to lower their standards for tourists who are often looking for cheap mementos.



Concha belts Top: circa 1890: made from hand-forged ingots and decorated with simple stamp work
Bottom: circa 1915: with stamp design replacing slot for leather belt

By the early 1900s silver jewelry continued to change, reflecting significant advances in tools and technology. *Repoussé* improved as the smiths learned to temper and harden their tools. Also, stamp work increased as jewelers acquired the technology and supplies to make the stamps. This form of working the metal from the front was quickly adapted as a favored technique to accentuate repoussage or to stand alone.

One example of the evolving aesthetic, or the way the finished silver should look, is the degree of polish on the piece. Currently, silversmiths prefer a high polish, whereas silversmiths of 50 or 100 years past lacked the electric buffing wheel. The older fashion left some areas tarnished, or darkened, to enhance details.

Perhaps the best advice for prospective collectors is always to buy from reputable dealers and to ask plenty of questions about the materials and techniques used, and about the jeweler. Today, almost all silver is signed or marked, or the maker is identifiable. Look

for the mark, and keep in mind that in New Mexico, it is illegal to proffer non-Indian made jewelry as Indian-made. A reputable dealer should be able to provide proof of authenticity in writing. If there is any hesitation or avoidance, find another dealer.

Many buyers think they should shun treated turquoise. However, much turquoise used today is treated in some way to strengthen it. In its untreated state, the stone is porous, often mottled, and marked with imperfections or inclusions. There are various types of treatments, including coating, dyeing, infusing with hardening agents, and even reconstituting ground turquoise. Ask the seller if, and how, the turquoise is treated. Obviously, collectors will weigh the advantages of different types of treatments.

Finally, collecting Indian silver should always be enjoyable. It is still a very affordable art, and collectors enjoy a wide range of styles and designs. Learning about the history, techniques, materials and the makers offers insights into cultures that are often trivialized by our



Collar tabs/ornaments (1940s) Worn attached to the collar of a man's shirt or woman's blouse



Belt Buckle circa 1890 From hand-forged ingot and decorated with embossing & stamp work

mass society. A fine, well-made piece of silver has universal appeal; it wears well anywhere, anytime and with almost any style of dress.

Buy what you love and wear it often.

Thanks to **Bruce Bernstein**, PhD, Executive Director, Southwestern Association for Indian Arts, presenters of the annual Santa Fe Indian Market www.swaia.org

Objects courtesy of The Laboratory of Anthropology, Museum of Indian Arts and Culture, Santa Fe, NM
Photographs by **Blair Clark**, Museum of New Mexico



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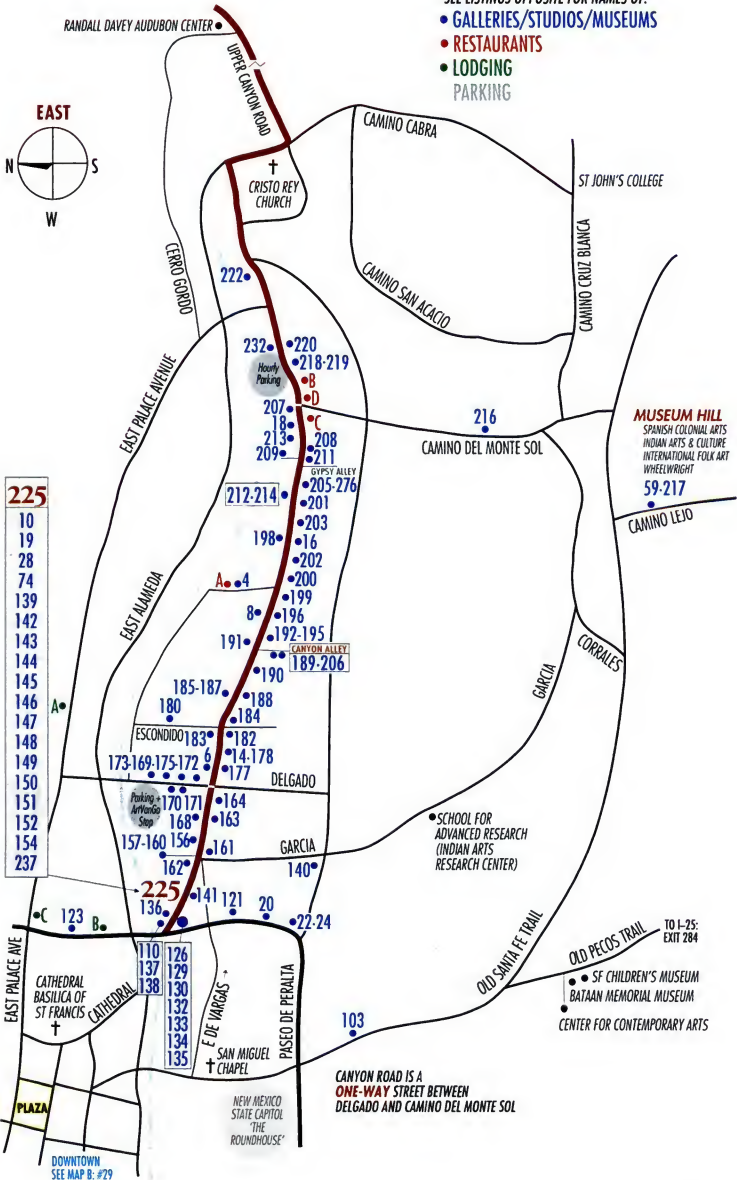


MAP C · CANYON ROAD

- SEE LISTINGS OPPOSITE FOR NAMES OF:
- GALLERIES/STUDIOS/MUSEUMS
 - RESTAURANTS
 - LODGING
 - PARKING



225
10
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CANYON ROAD IS A
ONE-WAY STREET BETWEEN
DELGADO AND CAMINO DEL MONTE SOL



GALLERIES-STUDIOS-MUSEUMS

Use these numbers as map and page locators

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RESTAURANTS

See descriptions at #210

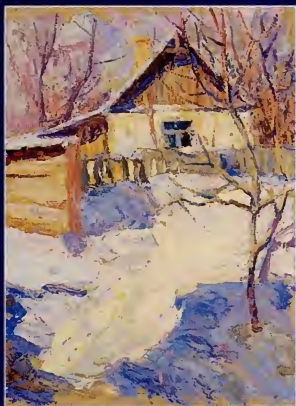
The Compound

BECAUSE OF its historic past and its artistic present, Canyon Road is referred to as "The Art and Soul of Santa Fe". Long ago, Canyon Road extended from the Alameda into the mountains; today the road begins at the intersection of Paseo de Peralta and continues east past **Cristo Rey Church**, one of America's largest adobe buildings. The road then becomes Upper Canyon and culminates at the **Randall Davey Audubon Center**. Canyon Road's reputation as an artist colony stems from the legacy of five young artists who, in 1920, vowed to "bring art to the people". They called themselves **Los Cinco Pintores**: Fremont F. Ellis, Will Shuster, Jozef Bakos, Walter Mruk and Willard Nash built adobe homes along Camino del Monte Sol, just off Canyon Road, and painted their ways into American art history.

Canyon Road shows its best when you can walk it. While lower Canyon Road is a logical beginning point, you might consider parking at Cristo Rey Church or at the Municipal Parking Lot next to The Stables Working Artists Studios and walking down the road.

In spring, Canyon Road and the parallel street, **Acequia Madre** (meaning Mother Ditch for the small stream running alongside), are bursting with waves of lilacs draped over adobe walls and historic, carved gates. In summer, the road is a walker's wonder and on weekend nights the road is alive with gallery openings. Fall brings the chamisa in full bloom and one of the best times to walk along Canyon Road. To escape the chill of winter, Canyon Road galleries and restaurants are warmed by ever-present mignon

ALEXANDER
DERBENYOV
(1920-1990)



Backyard 1980
Oil on board 18" x 13.5"

ZINAIDA
ZATSEPINA
(1913-1986)



Apple Blossoms 1983
Oil on linen 30.75" x 26.75"

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GLASS ART TERMS

Ancient Glass Generally refers to glass made before 1000AD

Anneal To cool glass in a separate kiln at approximately 900° Fahrenheit and slowly cooling the object so that any strain created in the glass during the forming process may be released. It takes about ten hours for the glass to cool to room temperature

Antique glass A trade term for glass more than 75 years old

Art glass Glass objects made primarily for aesthetic, rather than functional, properties

Blown glass The shaping of glass by blowing air through a hollow rod into the center of a molten glass gather

Cane Any string or rod of glass

Cold shop A grinding and polishing shop as opposed to a glassworking studio which has a furnace or glory hole (see Hot shop)

Cut glass Grinding stones that are worked wet to cut designs onto glass

Direct carving Glass chunks may be carved, ground, chiseled, or otherwise shaped like other sculpture materials

Eneameled glass Opaque glass colors melted onto glass surface. The colors are actually glass powders

Engraving A design cut or scratched on glass with diamond point, stone, metal or copper wheel. Usually more complex and flexible than cut glass work

Etching Glass may be etched by hydro-fluoric acid, HFl, which dissolves glass; dangerous process

Fire polish The reintroduction of an object into the furnace in order to melt the glass smoothly

Flashing Very thin layer of colored glass fired or vaporized on base glass

Gather A ball of molten glass taken from a pot or furnace on the end of a hollow blow rod

Gilded Metals, such as gold, fired onto glass

Glory hole A high-temperature chamber used for reheating glass either on a punty rod or blow pipe

Glass print (*diché-verre*, Fr) A type of print combining photographic and graphic techniques in which a design is scratched on a sheet of glass covered with blackpaint or albumen; this is then used as a negative and printed on sensitized paper

Continues at #131



Fate of the Fisherman Oil on linen 35.5" x 27.5"

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SERGEI BONGART (1919-1985)



Grain Elevator c. 1975 Acrylic on masonite 32" x 40"

ART OF RUSSIA GALLERY

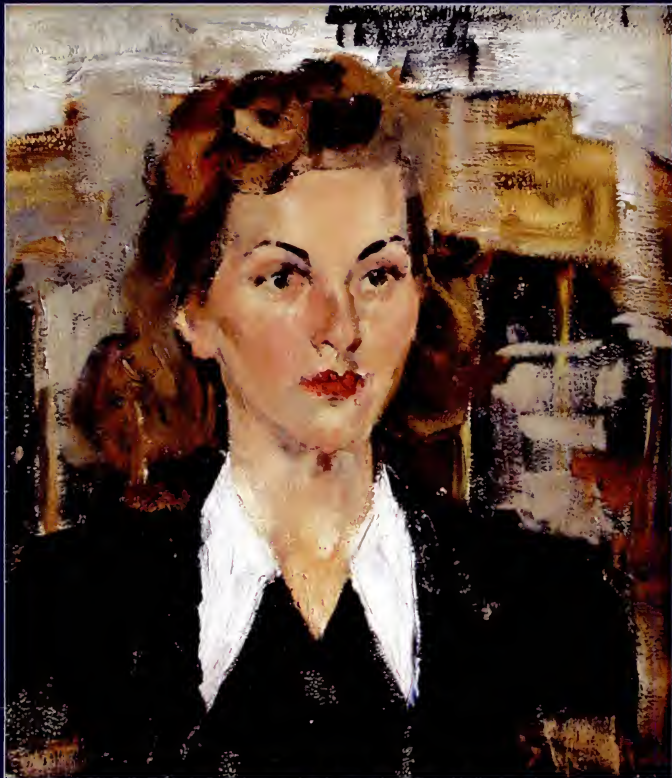
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NICOLAI FECHIN (1881-1955)

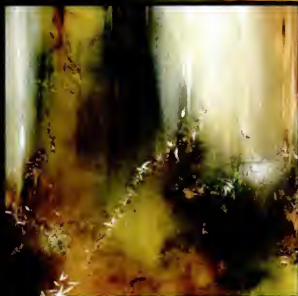


Dear Florence c. 1940 Oil 20.75" x 18.5"

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GLASS ART TERMS

Continued from #127

Hot shop A glassworking studio containing a furnace & glory hole—especially a glass-blowing studio

Iridescence Thin laminated flakes of glass showing decomposition with age. Also artificial, as done by Tiffany

Iridized glass Glass whose surface is chemically treated to have a rainbow or iridescent appearance

Kiln Insulated chamber for heating and cooling glass or ceramics

Kiln-formed Glass that is altered, fused, shaped, or textured by the heat of a kiln

Latticinio Threads of white or colored glass within clear glass, sometimes lace-like in pattern

Lamp work Any glass-working technique done with the direct flame of a torch. Work with pre-formed glass rods and tubes

Lead came Strips of lead formed with concave channels used in the fabrication of stained glass

Lead glass Also called flint glass. Lead is the primary flux for the sand

Leaded glass Stained glass window held in place by lead comes

Lost wax casting (*cire perdue*, Fr) A technique in which glass is cast in a mold. The object is modeled in wax and cased in a ceramic or plaster mold. The mold is heated and the wax flows out; powdered or molten glass is poured into the mold

Millefiori Italian term meaning "thousand flowers." A type of hand-built colored cane

Mosaic glass Vessels or objects are built up of preformed elements of glass placed around or in a mold and slowly heated until the glasses fuse together

Puntty rod Also pontil. A solid metal rod used to transfer and hold glass when working with a glory hole

Sandblasting High-pressure air mixed with abrasives applied to the surface of glass to carve texture

Slump A technique used to form glass using a mold, heat and gravity

Thermal Shock Glass breakage caused by rapid or uneven heating or cooling

Information about glass resources in New Mexico can be found at glassnm.org the website of **Glass Alliance-New Mexico**, a non-profit membership organization.



Luminous Presence Oil on Linen 47" x 47"

HAL LARSEN



Passionata XVII Acrylic on Canvas 40" x 30"



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133 • MAP B/C

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Grand Face Facets Bronze 15" x 15" x 15"



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134 • MAP B/C

E. MARTIN HENNINGS (1886-1956)



Across the Valley Oil on canvas 25" x 30"

SHELDON PARSONS (1866-1943)



Atalaya Hill, Santa Fe, NM 1917 Oil on canvas 20" x 24"

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135 • MAP B/C

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PEDRO FRAILE



Trio de Segadores Oil on canvas 24" x 30"

E.H. KLINK

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Purple Haze Acrylic on canvas 30" x 24"

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Shanghai, Quiet Afternoon Oil on canvas 33" x 23"

VLADIMIR NASONOV



KAROL MACK



Autumn Afternoon Oil on board 16" x 20"

BETTY NANCE SMITH



Favorite Blue with Apples Oil on panel 18" x 24"

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CHARLES M.
CARRILLO

Nuestra Señora del Rosario

Retablo

Natural pigments / Hand-adzed wood

21" x 10"

SYLVIA
MARTINEZ
JOHNSON

Angel Paloma

Oil on wood / Tin / Turquoise

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Julie Blackmon
Before the Storm
Pigment Ink Print
22" x 22"
Ed 25
and
32" x 32"
Ed 10

140 • MAP C

pachamama

SPANISH COLONIAL ANTIQUES AND LATIN AMERICAN FOLK ART



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DOUGLAS ATWILL



Running Man Mesa, Zion Acrylic on canvas 44" x 34"

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P.A.
NISBET

Colossus
Oil on linen
48" x 36"



ELMER
SCHOOLEY

Dust
Oil on canvas
37" x 56"

MICHAEL
WORKMAN

Dutch Cows
Oil on linen on panel
30" x 42.5"





SHARRON EVANS

Zechariah Horses
Oil on birch board 27" x 25"

PETER BUREGA

Tesuque #2
Oil on panel 48" x 48"



SERGIO BUSTAMENTE

Las Tres Virtudes
Bronze 12" x 10" x 9"

BRALDT BRALDS

Lost & Found
Oil on panel 15" x 16"



MEYER EAST GALLERY

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Ocean Breeze
Bronze 55"H Ed 59

L'DEANE TRUEBLOOD



Happy Dancer Bronze 48"H Ed 59

WILLIAM C. HOOK



Sunny Side Up Acrylic 30" x 30"

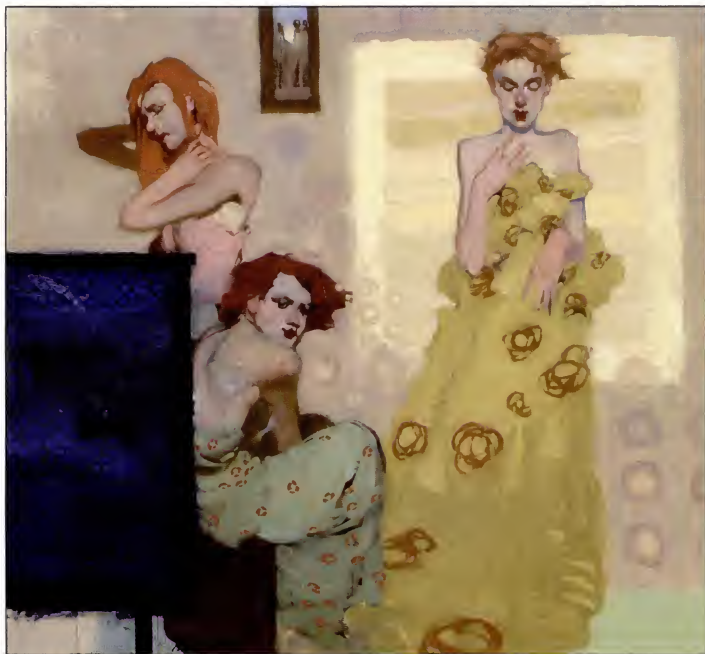
William Hook's dramatic Southwestern landscapes have made him one of the country's most noted acrylic artists. His work has been featured by the Santa Fe Opera, the New Mexico Symphony Orchestra, the Artists of America invitational in Denver and other prestigious organizations and institutions.

MEYER GALLERY

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Patterned Room Oil 24" x 26"

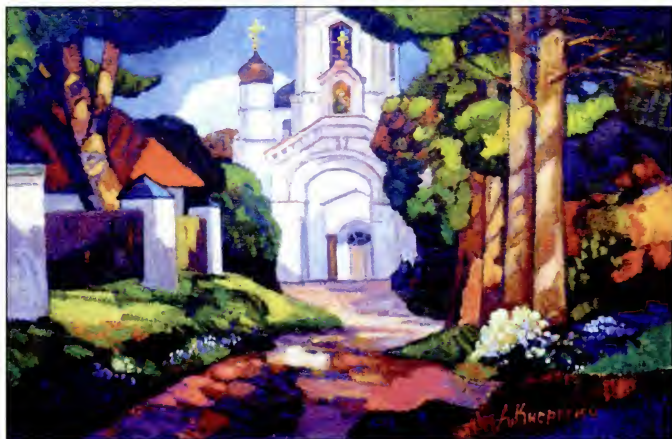
Urban figures lost in their thoughts,
Milt Kobayashi's images are commonly from another place, another time
and yet they are strangely familiar. His images are composed of people engaged in
the toils of everyday life. He creates a timeless passion for human nature
depicted through his use of patterns, color and loose brushwork.

GORDON BROWN



Sawatch Foothills Oil 40" x 44"

ANDREI KIORESKU



Midday at Temple Oil 24" x 36"

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Winter's Last Snow Oil 24" x 24"

RICH BOWMAN



KENT R. WALLIS



Blooming Around the Arches Oil 36" x 24"

Whether Kent Wallis is exploring the ancient stone cottages of England or painting azalea blooms in the mossy shade of oak trees in the Deep South, he achieves fresh immediacy with each new painting.

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Leah's Song Oil 48" x 36"

Art for Daniel Gerhartz is life when taken in equal parts with family and faith. The light touching Daniel Gerhartz's figurative, still life and landscape paintings evokes a feeling of honesty. He is the recipient of many artistic awards and

JOSEPH LORUSSO



Watching and Waiting Oil 30" x 30"

The mood and emotion conveyed in Lorusso's paintings suggest a deep sense of beauty found in the quiet times of daily living. His use of color, composition and subject matter blend together to create intimate and emotional works of art.

His paintings have the ability to connect with the viewer,
resonating in a way that is personal.

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The Crow and the Bear Bronze 22" H Ed 30



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DENNIS DOWNEY



Irish Winter Oil on canvas

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151 • MAP B/C

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Anya and Llona Oil on linen 47" x 31"

CHUCK SABATINO



XIANG ZHANG



DIX BAINES
TIM CHERRY
CHERI CHRISTENSEN
DONNA CLAIR
HERBERT DAVIDSON
PETER HAGEN

SHERRY HARRINGTON
DONNA HOWELL-SICKLES
J E KNAUF
J MARK KOHLER
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POTEET VICTORY
LAEL WEYENBERG
ZHAOMING WU

JOHANNA HARMON



DAVID BALLEW



NOT YOUR FATHER'S ART AUCTION

THE COMPLEXION OF AUCTIONS CHANGES WITH THE TIMES

IF YOU LOVE TO WATCH professional tennis players executing nail-biting volleys sailing back and forth over the net, you might just love an art auction. The auctioneer unscrambles ricocheting bids surfacing from the floor: "You're in, ma'm. Now you're out," the auctioneer says, pointing his gavel at a casually dressed woman in the front row. Rapid-fire, staccato words burst from his mouth as the bid increases. White-gloved art handlers hold a watercolor by Albuquerque-based artist Steve Hanks. Bid spotters stationed around the hotel ballroom scrutinize the floor for raised bid paddles. A spotter in the back of the room mines the faces of gallery staff on a bank of phones and computers, looking for a thumbs-up signalling another bid.

"The bid is at \$4,000. Will someone give me \$4,500? \$4,500? Now \$5,000. Now \$6,000. Nothing's happening on the floor. It's all on the phones right now. You have a bunch of bids coming off the phones, E.C. I'll take one," the auctioneer jokes from the podium.

"It's all eBay," E.C. counters from the back of the room before howling yeah as though he rustles cattle rather than auction bids. Bids fly over the heads of audience members until the hammer finally comes down at \$6,700. The winner of the piece, entitled *Shining in the Sun*, is an eBay live auction bidder.

Welcome to the Altermann Gallery Last Call Art Auction. The days of your father's art auction when an accidental gesture like scratching your nose might have landed you with an expensive piece of art are long gone. These days, not all the frenetic activity occurs on the auction floor. At each auction, as many as twelve phones may be buzzing in the room, with gallery staff fielding bids from seasoned collectors contacted as specific lots come under the hammer. In less than a minute, a piece of art can be bought by a collector over the phone, via the Internet, or from the auction room floor. Sixty to seventy paintings, sculptures, drawings or etchings may be sold in an hour.

The age of the Internet follows a history of telephone and absentee bidding by serious collectors. "Over the years, our established

clients unable to attend an auction have been able to get on the phone and trust that we are accurately relaying what is going on in the room," says Richard Altermann of Altermann Galleries. "The introduction of eBay Live Auctions has been good news because we find potential new clients. Our last call auctions offer works with lower reserves (minimum prices), and eBay is a market for bargain hunters. Twenty percent of the lots at our 2007 Last Call Auction were sold to eBay buyers. That's a record," he continued.

To participate in eBay Live Auctions, potential buyers must be registered eBay users. Before the auction, galleries and auctioneers list all items available for purchase in the eBay Live Auctions system. All approved participants can browse the lots, place absentee bids, compete against other Internet bidders, and follow the competition live on the auction floor.

While the Internet has changed the complexion of art auctions around the world, serious collectors still flock to the most prestigious art auctions staged in Santa Fe each year. **Altermann Galleries & Auctioneers**, established in 1978, specializes in significant collections of fine American art and sponsors five auctions annually. **The Santa Fe Art Auction**, now entering its fifteenth year, is the largest annual auction of classic western American art in the southwest.

Santa Fe's major art auctions are highly choreographed affairs. Often staged in a ballroom of a major hotel, an auction may only last three and a half to five hours, but preparation begins at least six months earlier. Each auction offers approximately 250 pieces of western and American Indian art that are carefully selected or consigned to the gallery for sale. Glossy catalogs with an image of each piece, a thorough description of its provenance, or history of sale, and its estimated value are mailed to thousands of patrons and posted on gallery websites. Prior to the auction, patrons have the option to complete an absentee or telephone bid form indicating the lot number, a description of the artwork, and a maximum bid for each piece on which they would like to place a bid. Previews for the collectors,

Continues at 155

SPECIALIZING IN AMERICAN WESTERN
PAINTINGS AND SCULPTURE



Joseph Henry Sharp *An Evening Pipe* Oil on canvas 20 1/8" x 24 1/8"



William Robinson Leitch *Booing the Wolf* 1913 Oil on canvas 33" x 38"

NOT YOUR FATHER'S ART AUCTION . . .

Continued from 153

scheduled the day before or the day of the auction, allow an opportunity for viewing and inspection.

On the day of the auction, the artworks are mounted on free-standing walls called baffles in a collage format. Rows of track lighting accentuate each piece. Security officers are on duty for the duration of the auction. Patrons and visitors interested in bidding complete a form at the registration table. A copy of the person's driver's license and major credit card is logged. A bidding paddle is given to each registrant, which allows the individual to come and go from the auction showroom.

Hours before the start of the auction, some viewers simply browse while others intently study their catalogs and talk on their mobile phones. Established collectors are recognized and greeted by gallery staff. Auctions start promptly. Terms and conditions and changes to the catalog are reviewed by the auctioneer. As each piece comes up for auction, art handlers remove the artwork from the baffle and carry it to the front of the room. Above the auctioneer's podium, a screen displays the image of each piece as it comes under the hammer.

Auctions allow a person to see a broad selection of art at one time. If you are new to western art auctions, start by educating yourself about the market. Over the years, the depth of scholarship and the guidance of experienced gallery staff have empowered both established and new collectors to make intelligent purchases. Most auction houses have people on staff with whom you can consult well in advance of the auction. Websites including www.askart.com and www.artnet.com not only list artwork available for sale around the world, the type of art desired by dealers, and the details of upcoming auctions, but also outline market trends and track values of the works.

"The auction arena is where the collectors decide what the market is for a piece of artwork. Remember, you are making a decision for the marketplace as well as yourself," advises Altermann.

Considering your budget as well as your interests is critical. The "hammer price" or the purchase price is only part of the amount a buyer pays. A buyer's premium is a flat fee added to the winning bid and goes to

the auction house or gallery. Generally, a buyer's premium of twenty percent is added to lots that sell for under \$100,000, with a ten percent premium thereafter.

Western and American Indian art is no longer a regional taste. Many collectors are internationally based. Contemporary western artists are still inspired by the pageantry and beauty of the American west. Collectors interested in western art are enthralled by the west and often see their purchases as buying a piece of America's heritage.

According to Peter Riess, vice president and executive director of the Santa Fe Art Auction, "the western art market is very broad, but we, the dealers and collectors, are aware that there is a diminishing supply of great works. As a result, when a decent painting comes up for sale it can do surprisingly well, but when a great work becomes available, the results can be record-breaking."

Art auctions are a competitive, powerful business, but newcomers can enjoy a leisurely afternoon browsing prized fine western and Indian art, soaking up the energy when bidding wars ensue, and learning the value of turn-of-the-century and contemporary art. Remember, if the auction room is warm, don't fan yourself with your paddle or you may be taking home more than your first art auction experience.

TOP TEN TIPS FOR NEWCOMERS

- 1 Educate yourself about artists by using artnet.com and askart.com
- 2 Discover what inspires you artistically
- 3 Consider your budget as well as your interests
- 4 Learn the rules and regulations of an auction
- 5 Review art auction house catalogs
- 6 Consult with a gallery representative
- 7 Research the market and know what a piece of artwork may be worth
- 8 Attend the auction preview
- 9 Understand the buyer's premium percentages
- 10 Enjoy yourself!

Thanks to **Anna Irena Sochocky**, a writer living in Santa Fe with her photographer husband, Steven M. Williams



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Harp Leaded crystal 22" x 18" x 5"

JACK PERNO



The Girl with Red Hair

Pigmented print of Polaroid emulsion lift 22.75" x 18.75"

MIRTALA



Evolution Bronze 48" x 36" x 26"

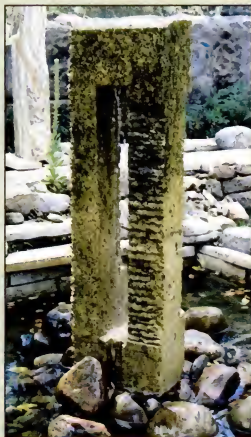
SANTA FE WATER GARDENS

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Intro/Extro
Gold brown granite 59" x 21" x 18"

STONEMAN



Two Spouts (from Time and Space Series)
Permian coral 60" x 18" x 12"

RYAN STEFFENS



Levitation Calcite fountain 43" x 21" x 9"

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Acrylic A clear plastic used as a vehicle in paints and as a casting material in sculpture. Noted for its quick drying and luminosity

Charcoal A drawing pencil or crayon made from a black, porous carbonaceous material. Also, charred twigs of willow or vine used by artists because of the various degrees of value achieved when the charcoal is smudged

Collage A picture built up wholly or partly from pieces of paper, cloth, or other material stuck on to the canvas or other ground

Conté A proprietary name for synthetic black, red or brown chalk. Nicolas Conté invented the modern lead pencil

Egg tempera A water-base paint made with egg yolk binder

Encaustic Paint made from pigment mixed with melted wax and fixed by heat after application on the surface

Fresco (Ital. fresh) Wall-painting in a medium like watercolor on plaster. True fresco (*buon fresco*) is one of the most permanent forms of wall decoration because the pigment is applied while the plaster is still damp

Glazing The process of applying a transparent layer of oil paint over a solid one so that the color of the first is profoundly modified

Gold leaf (Also silver leaf) Gold (or silver) beaten into extremely thin sheets; used for gilding

Impasto The application of thick layers of paint. When paint is so heavily applied that it stands up with the tracks of the brush evident, it is 'heavily impasted'

Naïve art An art form going back centuries through Chagall and Rousseau to peasant art and primitive art. A childlike, primitive depiction of life

Oil A paint in which a drying oil is the vehicle. Oil color is more easily mixed than acrylic color

Pastel A combination of pure pigment and binder forming permanent-colored sticks; noted for colors which go from soft to brilliant. When the ground is completely covered with pigment, the work is considered a pastel painting; leaving much of the ground exposed produces a pastel sketch

Plein air (Fr. open air) Referring to landscapes painted out of doors with the intention of catching the impression of the open air



Patinad Horses Bronze 9" x 6" x 2" each

VERONICA LEITON



Trilogia (Hope of the Forest)
Oil on paper 36" X 26"

WIFORD

LYNNE E. WINDSOR



Early Morning Sunflowers, NR. Arzens Oil 30" x 48"

BARRY McCUAN



Rio Chama Bend - Shadows Oil 30" x 40"

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Partners in Art is a 360-page large-size book examining the artistic partnership of husband and wife Gene and Rebecca Tobey. It shares insights into – and stories about – the 20-year period during which they created ceramics, bronzes, watercolor paintings and prints. Pictured at right is *Renaissance*, available only as a 150 edition set with the signed book, presented in a beautiful linen box.



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BARBARA MARIGOLD

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PAUL DOLLOFF



EVENTS AT THE INDIAN PUEBLOS

THERE ARE 19 INDIAN PUEBLOS in New Mexico. Visitors are welcome at feast days, dances and other public events throughout the year. It is important for non-Indians to realize that the dances are not only social, but religious events to be observed with respect. **No cameras please.**

As things often change, it's always a good idea to call the Pueblo to confirm dates and times.

January 1 Various dances; Transfer of the Canes of Authority at most pueblos **Jan 6** King's Day Celebration in honor of new tribal officers at most pueblos **Jan 22** Vespers at church, evening Buffalo/Animal Dances at San Ildefonso **Jan 23** San Ildefonso Pueblo Feast Day; Comanche/Animal dances **Jan 25** St Paul's Feast Day at Picuris and Ohkay Owingeh (San Juan)

February 2 Candelaria Day at Picuris and San Felipe **2nd week of Feb** Deer dances at Ohkay Owingeh

Mar 19 St Joseph's Feast Day at Laguna **Easter (Mar 23 '08)** Basket & Corn dances/most pueblos; Bow & Arrow dance at Nambé

April 24-26 25th Annual Gathering of Nations Powwow in Albq www.gatheringofnations.com

May 1 San Felipe Pueblo Feast Day **May 3** Traditional foot races & dances at Taos Pueblo **May 7** Santa Maria Feast Day, Acoma **May 25-26 (Memorial Day weekend)** Annual Jemez Red Rocks Arts & Craft Show

June 7 (First Sat) Blessing of the Fields, Tesuque **June 13** San Antonio Feast Day; Comanche or Corn Dance at San Ildefonso, Ohkay Owingeh, Santa Clara, Picuris, Sandia and Taos Pueblos **June 23** Vespers, foot race and Buffalo Dance at Ohkay Owingeh **June 24** Feast of San Juan; Comanche or Buffalo Dance at Ohkay Owingeh; Corn Dance at Taos Pueblo **June 29** San Pedro Feast Day; Corn Dances, Santo Domingo

July 4 Nambé Falls Celebration **July 11-13** (2nd weekend) Taos Pueblo Powwow **July 14** Cochiti Feast Day **July 19-20** (3rd weekend) 37th Northern Pueblo Artist and Craftsman Show at Ohkay Owingeh **July 25-26** Santa Ana and Santiago's Day dances at San Ildefonso, Taos, Laguna, Santa Ana Pueblos

August 2 Jemez Pueblo Feast Day **Aug 4** Santo Domingo Pueblo Feast Day **Aug 9** Sunset Dances at Picuris **Aug 10** San Lorenzo Feast Day Acoma, Picuris; various dances and pole climbing **Aug 12** Santa Clara Pueblo Feast Day **Aug 15** Assumption of Blessed Mother Feast Day at Laguna; Zia Pueblo Feast Day **Aug 28** Isleta Pueblo Feast Day **Aug 29-Sep 1** Zuni Tribal Fair

September 2 San Estevan Feast Day at Acoma **Sep 4** San Augustine Feast Day at Isleta **Sep 8** Nativity of Mary Feast Day, Corn dances at San Ildefonso, Harvest dances at Laguna **Sep 19** St

Joseph's Feast Day at Laguna **Sep 25** St Elizabeth Feast Day at Laguna **Sep 29** San Geronimo Eve; Vespers and Sundown Dances at Taos Pueblo **Sep 30** San Geronimo Feast Day; trade fair, pole climbing and early morning races at Taos Pueblo

October 3-4 St Francis of Assisi Feast Day; various dances at Nambé **Oct 3-12** Albq International Balloon Fiesta. Traditional dances and art demonstrations daily at Indian Pueblo Cultural Center in Albuquerque **Oct 6-7** Zuni Harvest Festival **Oct 17** St Margaret Mary Feast Day at Laguna

November 12 San Diego Feast Day; various dances at Jemez & Tesuque **Nov 22** Zuni Pueblo Christmas Light parade

December 12 Guadalupe Feast Day Jemez Pueblo; various dances at Pojoaque **Dec 24** Sundown torchlight Procession of the Virgin, Vespers and Matachines Dances at Taos, Picuris and Ohkay Owingeh; Acoma Pueblo luminarias and dances; Mass and dances at Laguna, San Felipe, Santa Ana, Tesuque **Dec 25** Matachines and various dances at Laguna, Picuris, San Ildefonso, Santa Clara, Santo Domingo, Ohkay Owingeh, Tesuque, Taos and Zia Pueblos **Dec 26** Turtle Dance at Ohkay Owingeh; various dances at Santo Domingo Pueblo **Dec 28** Holy Innocents Day; children's dances at Santa Clara and Picuris

Indian Pueblo Cultural Center

Owned and operated by the 19 Pueblos of New Mexico. One block north of I-40 at 2401 12th St NW, Albuquerque, NM 87104 Tel 505-843-7270 www.indianpueblo.org

Eight Northern Indian Pueblos Council

PO Box 969, Ohkay Owingeh Pueblo, NM 87566 Tel 505-852-4265 eightnorthernpueblos.com

New Mexico now has two telephone area codes:

PLEASE SEE MAPS FOR LOCATIONS Map Loc#

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LAGUNA	505-552-6654	G	#316
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OHKAY OWINGEH ..	505-852-4400	E	#250
PICURIS	575-587-2519	E	#250
POJOAQUE	505-455-2278	E	#250
SAN ILDEFONSO	505-455-2273	E	#250
SAN FELIPE	505-867-3381	D	#245
SANDIA	505-867-3317	G	#316
SANTA ANA	505-867-3301	G	#316
SANTA CLARA	505-753-7316	E	#250
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TAOS	575-758-1028	F	#270
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166 • MAP B



Peru Late 19th C Arequipa Angel with Net
Painted wood & cloth 15.5" x 11" x 7"

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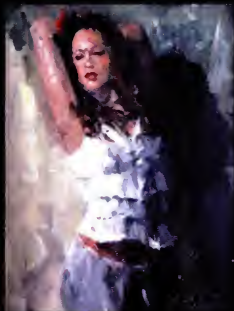
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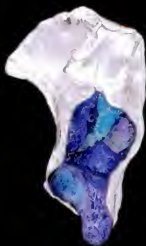
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169 • MAP C



Lolita
Oil

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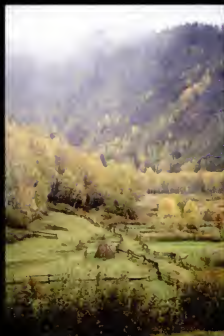


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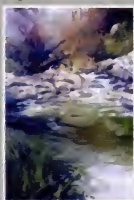
Passion Field Oil, gold leaf and stain on canvas 72" x 120"



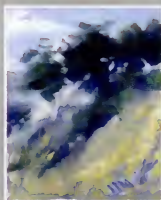
Spring Oil on canvas 48" x 86"



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170 • MAP C



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Aleta Pippin

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Robert Burt

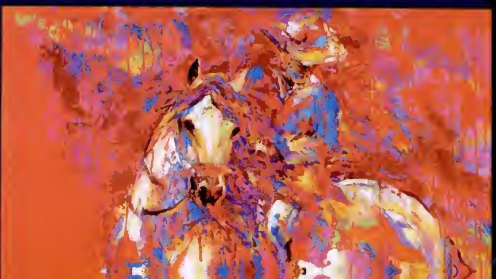
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Roses Oil on linen 16" x 12"

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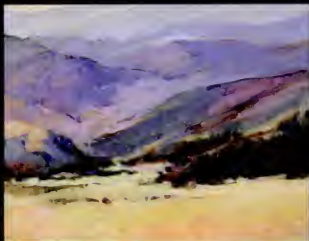
Anasazi Water Jar Oil on canvas 16" x 12"

ALEXEY KAMENEV



Promenade on the Lake Oil on linen 24" x 36"

ANN TEMPLETON

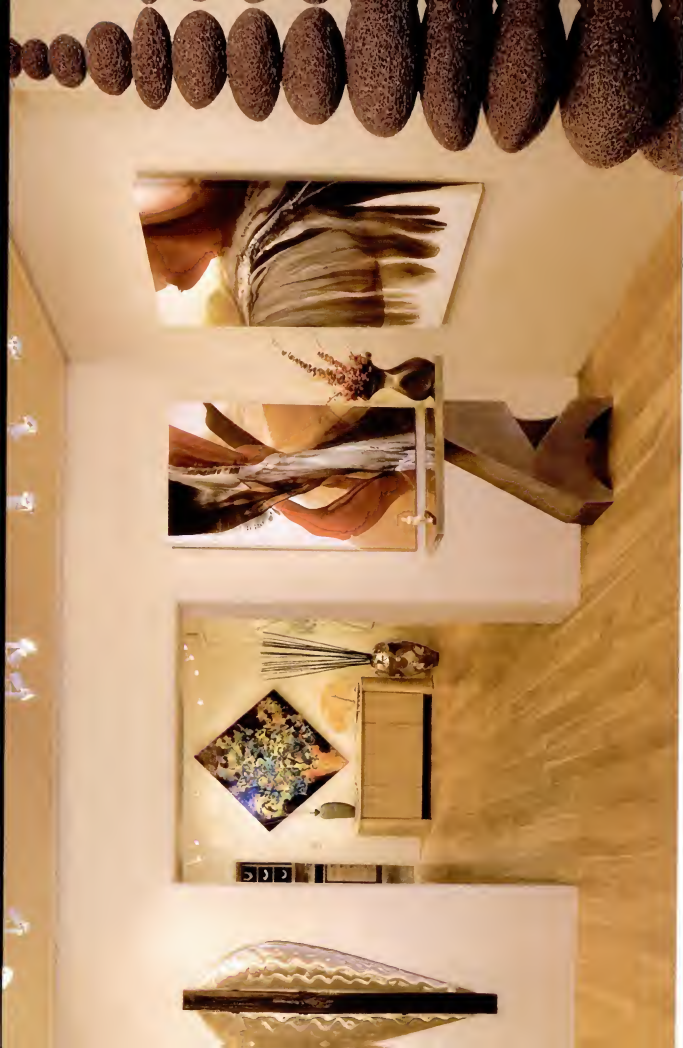


Evening Splendor Oil on panel 16" x 20"

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LUTHIERS OF NEW MEXICO

Luthier – a maker of lutes, harps, violins, acoustic guitars and other stringed instruments.

THIS IS A STORY OF THREE luthiers of New Mexico. All create fine works of art by hand: guitars, harps, lyres, violins, violas, cellos and basses. Each is dedicated to excellence, integrity and music. Here are their stories:

RAPHAEL WEISMAN'S HARP BARN

To find harp and lyre maker Raphael Weisman (sole owner/operator of Harps of Lorient), one must drive away from Questa, NM, and seek out a small Buddhist temple and a windmill. Don't blink. His workshop is a converted goat barn the size of a three-car garage.

The harp barn is orderly in a way that says "a place for everything and everything in its place" to the master, if not the visitor. Power woodworking equipment and hundreds of hand tools have their place next to stacks of aging wood, dust venting tubes, harp frames in various stages of production, a lute frame, and more.



Raphael Weisman

Raphael writes about his work to educate his buyers: "Legend reports that Apollo made the first harp/lyre from the dry carcass of a tortoise with a string of sinew still stretched across it. The guitar is named and descended from the ancient Greek kithara, a lyre. The lyre

and the harp are brother and sister."

He is a soft-spoken man with a hint of a British accent. Born in Cape Town, he went to Israel at age 17 and later settled on a kibbutz. He participated in the Six Day War, then studied English Literature, Musicology and Philosophy at Hebrew University in Jerusalem. He moved to England and began a lifelong study of lute and violin making while also learning Renaissance and Baroque music. His master's test in 1974 was to create a replica of the "Paris Vihuela," a beautifully

detailed instrument dating from 1502. It took a year to complete, and included a visit to Paris to study and measure the original. After a stay in Laguna Beach, Raphael moved to New Mexico, learned harp making from a friend in Santa Fe, and settled down to perfect his craft.

Raphael writes, "The folk harp is part of virtually every culture. David soothed the anguished soul of King Saul in the Bible. The Bards of ancient Europe played the Celtic harp. The harp was played in ancient Egypt, Mesopotamia, Africa, Greece and Rome, too."

He takes his time explaining to a visitor each step in the process of creating a harp, including all the electric and hand tools, templates, equipment, considerations and pitfalls. The harps' designs are sculptural works of art that enhance their aural beauty. He speaks with admiration of the woods like purple heart, Baltic birch, and a local spruce. Yew wood, sacred to the Druids, is used to build lutes. He found some extraordinarily warm and rich plum wood in a friend's garden in Cambridge. It was soft and had begun to rot, but Raphael knew he could transform it into something marvelous to behold. Now it is a warm and vibrant vihuela.

Raphael sells his harps via his primary contact with the outside world, his website (see #181). He makes a variety of full sized harps, children's lyres, and harps specifically for therapy, education or concerts. In the tradition of the Greek physician, Galen, who developed music therapy, harps are still used today to balance the body's energy. It is no mistake that, with a name like Raphael, this harp artisan blesses the therapy instruments as he makes them, and inscribes them with mantras and prayers for peace. It is a sublime alchemy of harmony, art and tranquility.

ROBERTSON & SONS VIOLIN SHOP

It's ironic that an enterprise that creates, sells, repairs, restores, appraises and rents thousands of new and antique stringed instruments every year to customers around the world should be called a "shop."

This state-of-the-art structure of concrete, steel and floor-to-ceiling glass is more than just a shop—it is one of the most respected and unique stringed instrument centers in the world. The Robertson & Sons Violin Shop is a national source for fine and rare violins, violas, cellos and basses.

Continues at #176



LUTHIERS OF NEW MEXICO

Continued from #174

Founder and owner Don Robertson travels the globe annually to locate and buy fine instruments for resale. His zeal for acquiring only the best instruments frequently takes him to major auction houses such as Sotheby's and Christie's. He annually buys as many as 2,500 violins, violas, cellos and basses, including antique instruments. Stradivarius and Guarneri violins are currently listed on the inventory. The finest instruments are kept in secured vaults.



Don Robertson

Don Robertson is assisted by three sons, including Bryan, who specializes in restoring and rehairing bows, and counts many famous musicians among his regular clients. Justin carries out restorations and repairs, and Aaron is in sales. Bryan plays bass and cello. Aaron plays the bass regularly with the Philadelphia Orchestra, and has toured Asia and Europe. Justin plays the viola. (Bruce, who lives in California, also plays bass.)

Don is a former strings teacher for the Albuquerque Public Schools, and a former cellist for the New Mexico Symphony Orchestra. He studied restoration and repair with the renowned authority, Simone Sacconi. Don's wife, Marie, is also a former NMSO player and serves as vice president for the company.

Perhaps because three members of the Robertson family play bass, the Shop provides more inventory of basses than its competitors, as evidenced by a 1993 International Society of Bassists Luther Award for service to bass players. One such service was Don's invention of the "low-C extension," a device that allows a four-stringed bass to play to low C instead of only E. European five-string basses can accommodate low C, but the American four-string basses did not, until Don Robertson found a solution. Because most of

the symphonic literature requires tones lower than E, the device is widely used.

Another benchmark of quality is the fact that Robertson's instrument makers and restorers are trained musicians themselves (including sons Justin and Aaron). So repairs are approached from both a technical and artistic perspective: visually, repairs must not be evident, nor may they alter the sound of an instrument. Musicians have come from as far away as Vienna to have their instruments properly repaired at the Robertson Shop.

Musician-salesmen ensure customers will be matched to the right instrument. An individual's aural preferences will dictate the choice of strings or whether their instrument has a flat or arched bridge. Then instruments are fine-tuned before leaving the shop.

Don advises buyers to beware of questionable instruments sold on the internet. Some are made, poorly, in Sri Lanka and elsewhere. His concern is that poor instruments discourage students from continuing to explore their interest in music. The Shop rents over 4,000 instruments annually in nearly every state. In fact, 90 percent of the Shop's overall business is out-of-state.

Albuquerque residents will recall that the Robertson Violin Shop was once on Monte Vista Boulevard. In 1996, Robertson designed and built a new, three-level, 13,500 square foot shop. The facility includes humidified storage rooms, modern workshops for instrument making and repairing, seven teaching studios, a recital hall seating 125, sales rooms and a shipping room. The recital hall is also used for master classes and for testing instruments. There is enough storage to accommodate thousands of instruments. Gracing the second-floor walls outside these rooms are lyrical works of art by J. Roybal and Alvar Sunol Munoz-Ramos, all visible from the first floor sales floor. Art makes sense here. And it all fits in the "shop."

THE PIMENTEL FAMILY WORKSHOP

It helps to know who you are.

When Lorenzo Pimentel was a boy, he learned that he had brothers in Juarez who made guitars. Without delay, he began working there, first as a sweeper of shavings (he loved the smell of wood), then an apprentice and ultimately a master of guitar making. He knew that Mexicans had been

Continues at #181



NIKOLAI TIMKOV *Winter's Golden Sun* 1971–73 Oil on panel 59 x 81 inches

[illegible]

178 • MAP C

Bulto (Traditional) A statue of Christ, a saint or the Virgin carved from cottonwood root, covered with gesso and painted. Sometimes the statue is clothed. Contemporary bultos can be found in bronze and other media. See Santo

Gesso A mixture of gypsum and animal glue applied to the wood of retablos or bultos prior to painting

Hand-adze A traditional means of rough carving retablos with a hand-held, ax-like tool

Reredos An altar screen with architectural frame painted with images of the saints or statues of the saints placed in niches in the facade

Retablo (Traditional) A painting with a religious theme on a flat surface which is usually a pine board or tin. If made of pine, the board is hand-adzed, smoothed in front, covered with gesso and painted. See Santo

Santero/a The "saint-maker"; maker of religious art who carves and paints images of Christ, the Virgin, saints and angels

Santo A religious figure created by a santero. Images commonly represented by NM santeros:

Doña Sebastiana An allegorical figure of death as a skeletal woman with a bow and arrow riding in a cart (*la carreta*)

El Santo Niño The Christ Child

El Santo Niño de Atocha A seated child in pilgrim's dress (wide-brimmed hat, staff and shoes) usually with a basket containing roses. In New Mexico, associated with the Santuario de Chimayó

Nuestra Señora de Guadalupe The Virgin Mary standing in a body halo, supported on an upturned crescent and a winged angel. Based on an apparition of Mary seen by a Mexican peasant, Juan Diego, who was canonized in 2001

San Francisco de Asís Until the end of the 18th c, Francis' Order of Friars Minor had sole responsibility for New Mexico. Represented wearing a monk's robe with a cowl and knotted cord, bearded and tonsured, often marked with the stigmata on hands, holding a cross and a skull or a book. Frequently pictured with animals

San Isidro Labrador (San Ysidro) A farmer, usually with a broad brimmed hat, accompanied by an angel guiding a plow pulled by two oxen

Santiago A bearded soldier on horseback, with a spear or sword, riding over a field covered with the bodies of Moors

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LUTHIERS OF NEW MEXICO

Continued from #176

designing and building guitars since the first Spanish artisans brought the Old World tools and skills to the New World. He knew guitar making was part of his family and his culture.

In the early 1960s, he moved to Albuquerque and opened a workshop to make and repair guitars. He and his wife, Josephine, had eight boys and three girls. Of his children, sons Rick, Robert, Vincent and Augustine are guitar makers in the Pimentel workshop, and sons Gustavo and Hector are performers



Lorenzo Pimentel

and teachers.

Today, the Pimentel guitar enjoys an outstanding reputation around the world. Recognition has come in the way of a Governor's Award for Excellence in the Arts, exhibition of their work at the Smithsonian Institute as part of an American Folklife Festival and much local, regional and national press. The best press was the first one: a story in *Frets Magazine* in 1965 first brought attention to Lorenzo's craftsmanship, and virtually announced his workshop to a national readership and a new, and enthusiastic, market.

A half century later, the shop still makes guitars the old-fashioned way: by hand. The family creates between 400 and 600 guitars every year, and buyers wait from three months to three years for an order. The workshop also does repairs. C.F. Martin & Co. recommends the Pimentel workshop for repairs of its guitars. Hector and Gustavo also offer guitar lessons in classical, popular, folk, jazz, flamenco and Mexican techniques.

The family is proud to name the more famous buyers, including Ottmar Liebert (whose first four CDs were recorded using Pimentel guitars), B.B. King, Stevie

Ray Vaughn, Eric Clapton, Christopher Parkening, Pepe and Ruben Romero, Freddie Fender and Kenny Rogers. Locally, the list includes Nuevomexicano musicologist and performer Cipriano Vigil, Michael Martin Murphy, Roberto Martinez of Los Reyes de Albuquerque, early music and flamenco musician John "Juanito" Truitt and artist Frank McCulloch.

The Pimentel workshop is hidden away in a somewhat scruffy neighborhood in midtown Albuquerque. It is a structure that combines workshop with domicile, all surrounded by asphalt paving, high metal fencing and security doors. No goat barn here; this is a veritable fortress. The L-shaped workshop has fluorescent lighting and no windows. Its shelves and worktables are bulging with knives, gouges, planes and chisels, and wood in every stage of manipulation. Dust peeks out of every cranny.

But this is no ordinary dust. The allure of a Pimentel guitar is part decorative art, and all craftsmanship. The Pimentels decorate their soundboards (the guitar's top) with semi-precious stones, pearl, red coral and walrus ivory worked into tiny, detailed inlay designs that takes hundreds of hours to complete. For wood, Robert travels the world. He gathers spruce from Germany's Black Forest, Sika spruce from Alaska, mahogany from Honduras, Spanish Cyprus from Spain, rosewood from Brazil and ebony from Gabon, in Africa. The highly regarded Brazilian rosewood is currently on the endangered species list because rosewood produces the best sound in guitars and harps and is highly prized. Pegs are crafted from ebony and rosewood; Spanish Cyprus is best for flamenco guitars.

When asked if any of the three Pimentel sisters are part of the tradition, Robert replies with a laugh that if the women were allowed in the shop "they would be telling us what to do." Their laughter comes often, and easily, in this relaxed and inviting family workshop. These extraordinary artisans know who they are and why they're here.

For more information, visit these websites:

www.harpsoflorien.com

www.robertsonviolins.com

www.pimentelguitars.com

Thanks to **Mary Montaño** who teaches Indo-Hispano arts and culture at the University of New Mexico. She holds two degrees in music.



Marcia Myers *Frammento del Muro MMVII-XXII* Fresco on linen 46" x 46"



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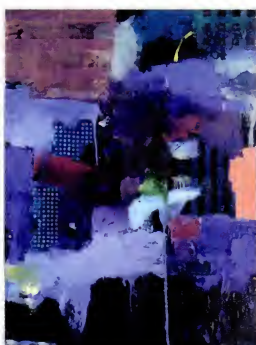
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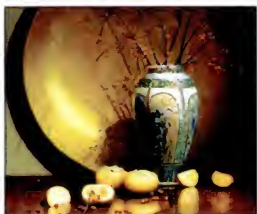
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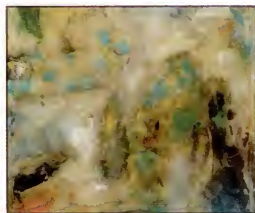
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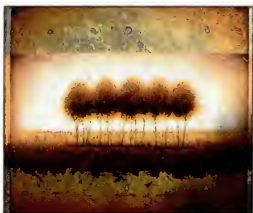
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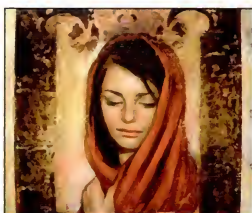
Murad Sa'yan



Wen Ze Chen



Jeff Cochran



Annie Henrie



Cynthia Rowland



Jac Kephart



PAINTING · THE AROMATIC ART

I GREW UP with a dad who was a Sunday painter. That is, he painted for the sheer enjoyment of it, on weekends when he wasn't otherwise working. His medium of choice was oil paint, and to this day I look at canvases created by that time-honored method with my ears and nose, not only with my eyes. Plant me in front of a freshly painted oil and in the background I hear classical music—usually Handel or Bach—or perhaps, Bob Dylan's early LPs, and sometimes, Judy Collins, warbling one of those then-new folk-rock songs.

But it's the smell that really grabs me: rich linseed oil and the juniper sharpness of turpentine. These days, many painters choose less toxic substances, and with good reason, of course. Still, there is nothing better, aromatically, in an artist's studio or gallery than the redolence of newly daubed oil on canvas.

My profession, however, is not that of a technician of pigment on canvas or paper. I am an art historian, not an artist (by preference—I love the big ideas behind art), and have come to learn, through a lot of looking, just how incredible a painting can be. From the earliest marks on stone walls to icons of saints, from precisely detailed Renaissance portraits to dramatic Baroque scenes, from modernist manifestos to monochromatic planes of pure color, I love it all. Spend some time looking at a painting by the great Romantic artist Eugene Delacroix—note how daubs of white paint applied in thumb-sized smears light up the whole surface, and indeed, the subject itself—and you will soon have a deep appreciation for the application of color on a flat surface.

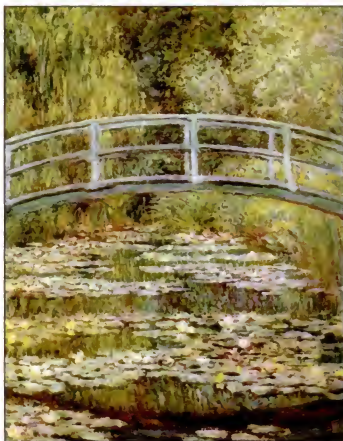
When we discuss the general topic of painting, most of us, perhaps unconsciously, reference oil painting. Traditionally this is defined as the process of mixing powdered pigments, gotten from mineral and plant-based sources from around the world, with oily mediums, most commonly linseed oil from flax, in order to make richly hued and supple paints. Although the oldest method of painting is with watercolors (simply adding water to pigments until they are miscible), neither this ancient technique nor that of oil painting came into widespread recognition until the high Renaissance period, a return to classical Greco-Roman values in art and

philosophy that flourished in Italy in the early sixteenth century. Watercolors have been around since Paleolithic cave paintings, and were prominent in the remarkable art of medieval manuscript illumination. Also outstanding during this era, often in the form of religious pictures of the Madonna and Child, were paintings created on wooden panels with quick-drying tempera—a nearly edible approach to mixing colors with egg



Watriquet de Couvin 14th Century

yolks, or occasionally, water, honey, or casein from milk. Anyone who's ever washed the breakfast dishes will realize how durable and water-resistant tempera can be.



Claude Monet
Bridge over a Pool of Water Lilies of Love 1899

Oil paints became available pre-mixed in tubes in the mid-1800s, causing a revolution in painting. Impressionism, with its emphasis on *plein-air* painting (quick sketches in paint

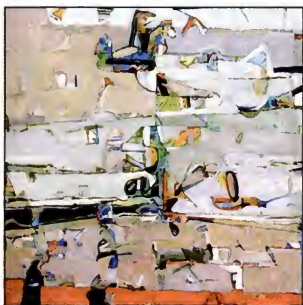
Continues at #204



Jamie Chase



Cary Henrie



Michael von Helms



Eric G. Thompson





Left to right: Rebecca Crowell *Vertical 11* Mixed media on panel 85" x 12" and *Is* Mixed media on panel 70" x 24"
Shawna Moore *Pace* Wax encaustic on panel 40" x 30"

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John Eric Riis • Tapestry
Don Smalley • Bronze
Adrian Arleo • Bronze
Giles Bettison • Glass

R. KENTON NELSON



Leap of Faith, C oil on canvas 42" x 42"

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PAINTING · THE AROMATIC ART

Continued from #197

made outdoors on location) changed how we look at paintings, loosening our expectations about photographic realism and increasing our delight in color and luminosity itself: the very stuff of painting. Without those portable tubes, we wouldn't have our Monets, our Renoirs, or our Georgia O'Keeffes, not to mention the pure pleasure of painting outside on a lovely day.

Each system for the delivery of color to canvas has its own plusses and minuses: oil paintings usually result in the most profound tones, textures, and expressivity. Raphael's lovely Madonnas would certainly have disappeared from art history had they been done in flat watercolor or tempera! However, one of the chief drawbacks of painting with oils is that it takes so long to dry, professionals don't consider an oil painting truly dry for upwards of 50 years. The artist who uses oils conventionally learns to paint from "fat to lean," so that the under layers are less oily, and thus quicker to dry, than the top layers of the painting. Also, oil paintings have proven to crack and turn yellow with age—some natural pigments are less stable than others—creating the need for a final step, after a drying period of six months to a year, of varnishing the surface with gum crystals in turpentine, a paint thinner made from pine resin. Then, varnish itself has to be removed and reapplied as decades go by. As you can guess, the art of conserving historic paintings is a whole vocation unto itself. Witness Leonardo's Mona Lisa and its narrative of preservation over the past 500 years.

In modernity we have seen an explosion of new painting practices—beginning with the experiments done by the Mexican muralists as they searched for new ways to put paint on public walls. Although the muralists' best known practitioner, Diego Rivera, studied in Italy in the 1920s the traditional art of *al fresco* mural painting—so-called because it requires painting on freshly wet stucco so that the paint becomes one with the wall as it dries—he and his compadres, particularly David Alfaro Siqueiros, were interested in the plastic-based paints that came out of the home and auto industries. (For the last 50 years artists have used water-based acrylic paint: quick-drying, compliant, and available in a wide palette of colors.) The new paints would have a great effect on the imminent

New York School of Abstract Expressionists, many of whom studied with the *Tres Grandes of Mexico*: Rivera, Siqueiros, and José Clemente Orozco. Jackson Pollock's drip paintings, huge canvases spread out on the studio floor that the artist physically dominated with the sheer force of his will, were much more than



Hans Namuth Jackson Pollock Painting, Summer 1950
Courtesy Pollock-Krasner House and Study Center

just oil paintings. Working with thinned enamel paint and aluminum as well as oils, Pollock liberated painting from the restraints of easel and brush. Since then, it hasn't been the same—a problem for those whose taste run to the time-honored in art. For me, though, modern art presents opportunities to explore various issues in painting, such as its relation to nature (Piet Mondrian's De Stijl movement), its flatness (see Helen Frankenthaler or Morris Louis, for example), its very structure (look to Jasper Johns and Frank Stella, and even the Minimalists such as Donald Judd). In contemporary art, we have everything from the most intimately detailed paintings by artists such as Fred Tomaselli to the completely abstracted white paintings of Robert Ryman and the nearly monochromatic, highly meditative works of the late Taos artist Agnes Martin—all exhorting young artists today to push the medium, to see what paint can do.

From what I've been able to see, it can do a heck of a lot of great stuff. And it smells good, too.

Thanks to **Kathryn M Davis**, art historian



DILLMAN



HAGEGE



KOSAK



MATSON





Jean-Pascal Imsand *Masque* 1986

ANAHITA

INTERNATIONAL PHOTOGRAPHY

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207 • MAP C



LIU YINGZHAO



Lemon Oil on wood 24" x 16"

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Spring Breeze Oil on canvas 40" x 32"



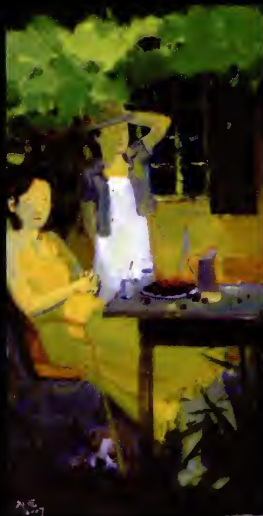
Iris I Oil on canvas 36" x 42"

LIU YUE

KONG PING



Autumn Oil on canvas 31" x 31"



In Deep Yard Oil on canvas 62" x 32"

FINALE FINE ART GALLERY

THE ART OF DINING IN SANTA FE

Maps: A is #5 • B is #29 • C is #124
Telephone area code is 505 for all

315 RESTAURANT & WINE BAR

French Provençal cuisine in a casual setting. Items not to be missed are French onion soup, steak frites and nightly specials. Patio dining. Dinner only. Open 7 days. Wine & Beer. \$\$ Res rec 986-9190 315 Old Santa Fe Trail *Map B*

AMAVI

One of Santa Fe's most romantic restaurants, opened in the former Julian's location nestled on a narrow street near the banks of the Santa Fe River. Known for its Italian regional cuisine. Private rooms, outdoor dining. Full bar, extensive wine list. Dinnernightly. \$\$-\$\$\$ Res rec 988-2355 221 Shelby St *Map B*

CAFE PASQUAL'S

Sumptuous variety of authentic Mexican dishes embellished with SW flare. Chicken mole, grilled rack of lamb and Napo's papusas are among many delectables served for dinner. Breakfast & lunch Mon-Sat 7am-3pm, (lunch from 11am) Dinner nightly 6pm-10pm, Fri & Sat until 10:30pm. Sun brunch 8am-2pm. \$\$ Dinner res rec 983-9340 121 Don Gaspar *Map B*

CAFE SAN ESTEVAN

Chef/owner Estevan Garcia prepares favorite New Mexican foods refined with French influences: fresh fish, local organic lamb, best flan you'll ever have. Closed Monday. Breakfast, lunch, dinner. Beer & wine. \$\$ Dinner res rec 995-1996 428 Agua Fria at Montezuma *Map B*

THE COMPOUND

Award-winning chef/owner Mark Kiffin pairs Contemporary American cuisine w/ professional service in a timeless, elegant adobe designed by architect Alexander Girard. Garden patios, cocktail terrace, private dining rooms. *Wine Spectator's* award-winning wine list, full bar. Private parking. Children welcome. Lunch & dinner. \$\$\$ Res rec 982-4353 653 Canyon Road *Map C*

COYOTE CAFE

Newly renovated signature restaurant is an intimate and warm blend of color, texture and creativity, creating a feast for the eye as well as the palate. Rooftop Cantina open April - October. Lunch & dinner. \$\$\$ Res rec 983-1615 132 Water Street *Map B*

EL FAROL

SF's oldest restaurant & cantina w/murals by some of SF's most famous artists. Award-winning traditional and contemporary Spanish cuisine. One of SF's hottest night spots with a variety of live entertainment 7 nights. Lunch 11:30-3, Dinner 5-10pm. Bar 'til 2am. \$\$ Res rec 983-9912 808 Canyon Road *Map C*

GERONIMO

Tantalizing, unusual gourmet fare in the elegant, chic and romantic setting of a 240-year-old Canyon Road adobe. Owners Cliff Skoglund & Chris Harvey assure guests a gracious and memorable experience. Lunch in summer; full dinner menu daily until 9:30pm. Full bar. \$\$\$ Res rec 982-1500 724 Canyon Road *Map C*

INDIA PALACE

Authentic northern Indian cuisine, artfully served, specializing in Tandoori dishes. Delicious vegetarian entrees and tempting Indian breads; ayurvedic. Full bar. Enter from adjacent parking lot. \$\$ 986-5859 227 Don Gaspar *Map B*

LA BOCA

A local favorite for tapas, wine, lunch and dinner. Chef James Campbell Caruso has created an exciting menu of tapas from Southern Spain & the Mediterranean to pair with wines from Spain, Italy, France, Argentina. Menu includes crab cannelloni w/ Manchego cream, grilled artichokes w/ orange & mint, paella, Moroccan eggplant, quail w/ espresso-cardamom glaze. Lunch 11:30-3pm; Tapas only 3-5:30pm; Dinner nightly 5:30-10pm. \$\$-\$\$\$ Res accepted 982-3433 72 West Marcy St *Map B*

LA CASA SENA

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LOS MAYAS RESTAURANTE

New and Old Mexican cuisine from land and sea. Ceviche, award-winning Chile en Nogada, steak, salmon, shrimp; tacos, fajitas, sangria, margaritas. Guacamole made table-side. Wines

from around the world. Patio dining. Flamenco every Saturday evening. Open 7 days. Full bar. \$\$ 986-9930 409 West Water Street *Map B*

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O'KEEFFE CAFE

A perfect museum cafe, reflecting Georgia O'Keeffe's kitchen (incorporating her favorite herbs) and lifestyle (stunning simplicity). Contemporary Southwest with a French flair. Pretty tree-shaded patio. Lunch, dinner. Wine & beer. \$\$ Res rec 946-1065 217 Johnson St *Map B*

OSTERIA D'ASSISI

Your host, Lino Pertusini from Lago di Como, and staff invite you to experience authentic regional Italian cuisine, an extensive wine list, cocktails and world class service in an elegant and charming historical setting. Fireplace, private rooms, outdoor dining just two blocks from the Plaza. Lunch Mon-Sat, dinner nightly. \$\$-\$\$\$ Res rec 986-5858 58 South Federal Place *Map B*

THE PINK ADOBE

A beautiful 300-year-old adobe, "the Pink" has been a tradition since 1944. American/Creole, New Mexican cuisine. Famous Dragon Room Bar. Specialties: Creole Mary, a Bloody Mary made with Stoli; Green Chile Stew; Steak Dunigan smothered w/green chile and sauteed mushrooms. Lunch (M-F) and dinner 7 days. Full Bar. \$\$ Res rec 983-7712 406 Old Santa Fe Trail *Map B*

PRANZO ITALIAN GRILL

Northern Italian cuisine. Fresh pasta, seafood, baked goods—all made on premises. Rooftop terrace. Friendly, knowledgeable service. A favorite of the locals. Ample parking. Open 7 days: lunch & dinner. Sunday: dinner only. Full Bar. \$-\$\$ Res rec 984-2645 540 Montezuma *Map B*

THE RAILYARD RESTAURANT & SALOON

American Classics Revisited. Bustling, & spacious atmosphere in an updated historic warehouse. Mouthwatering steaks with compound butters; classic side dishes. Lunch Mon-Sat; dinner 7 days. Bar menu all day. Full bar. Smoke-free. Parking. \$\$\$ Res accepted. 989-3300 530 South Guadalupe *Map B*

RISTRA

Southwestern with a French flair. Elegant bar; sophisticated dining rooms, charming outdoor patio. Specialties: Black Mediterranean mussels in aromatic chipotle and mint broth; squash blossom tempura; achiole grilled elk tenderloin. *Wine Spectator* Award of Excellence. Dinner 7 days. Full bar. \$\$\$ Res rec 982-8608 548 Agua Fria St *Map B*

SALON MAR GRAFF

A unique art and dining experience in Tesuque. Sumptuous meals created by director & chef John MarGraff arranged around art exhibitions featuring local merging and emerging artists. Special dinners and brunches; call or visit web site for reservations. \$\$\$ 955-0471 www.salonmargraff.com *Map A*

SAN MIGUEL RESTAURANTE

Organic home cooking. Northern New Mexican cuisine preserving the treasured tastes of New Mexico. Breakfast, lunch, dinner. Beer, wine, margaritas, sangria. Great people-watching from our front patio; quiet rear patio. Parking across the street and in rear. \$\$ 989-1949 802 Canyon Road *Map C*

SANTACAFÉ

Hailed by *Bon Appetit* as an outstanding example of the regional American restaurant. Minimalist decor & Zen-inspired courtyard of this 18th C landmark adobe house provide the dramatic backdrop for a lively seasonal menu. Lunch Mon-Sat, Dinner nightly. Sun brunch. Memorial Day-Labor Day. Full bar. \$\$-\$\$\$ Res rec 984-1788 231 Washington Ave *Map B*

THE SHED/LA CHOZA

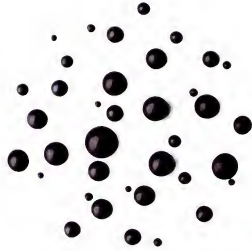
Native NM food: famous desserts. 1692 adobe hacienda with colorful, festive folk art. Chef-owned & operated since 1953. Lunch Mon-Sat 11-2:30 pm, dinner Wed-Sat 5:30-9pm. Closed Sun. Full bar. \$ Dinner res accepted 982-9030 113 East Palace Ave *Map B* Visit their sister restaurant, **La Choza**, at 905 Alarid Street *Map A*

MORE RESTAURANT DIRECTORIES IN THIS GUIDE

Taos Dining is at #279

Albuquerque Dining is at #343

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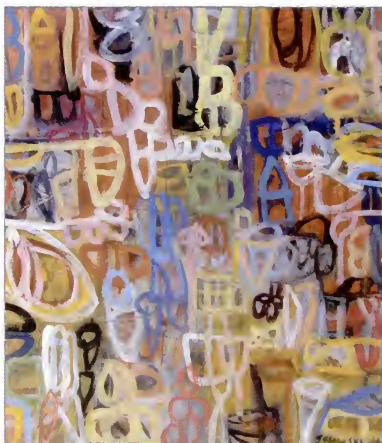


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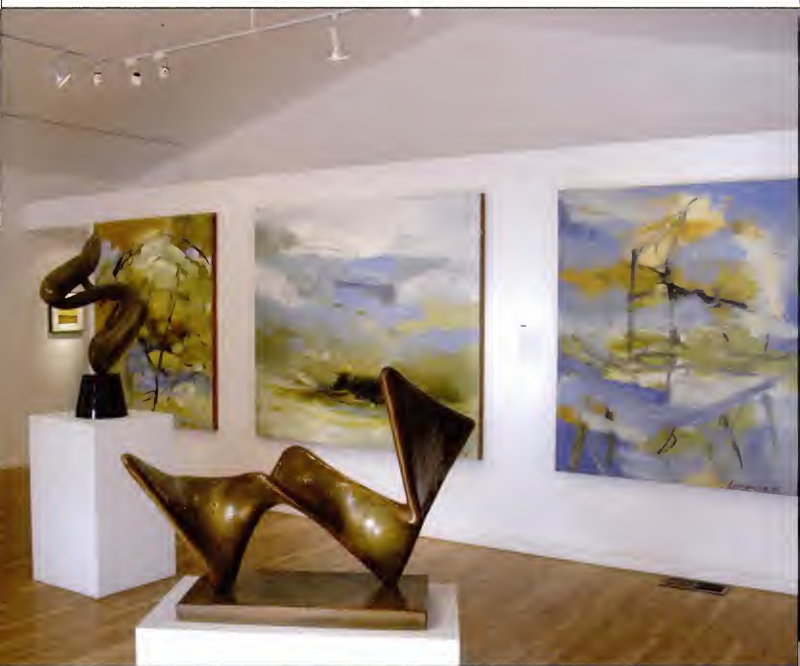
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ABOUT THE COVER ARTISTS

VIRGIL ORTIZ

Cover image: Vol 22·No 1

Virgil Ortiz was born into a family of Cochiti Pueblo traditional potters. He began creating pottery at age six. At about age 15, he realized that what he was doing was considered art! He then broke away from the traditional and created his extremely distinctive style of figurative pottery. Drawing on the legacy of generations of family members who work with clay, his daring designs honor both the old and the new.

In 2007, Ortiz was awarded one of 50 United States Artists fellowships in recognition of the caliber and impact of his work. His commitment to passing on Cochiti Pueblo traditions to the next generation is reflected in his plan to develop a video game to teach children the native Keresan language.

Ortiz is equally skillful working with video, graphic design and *haute couture*, notably the fashion house of New York fashion designer Donna Karan, as he is with clay. His fashion designs are a captivating balance between provocative, edgy and traditional. Inspired by travel and music, Ortiz began designing clothing for his friends and family which ultimately led him to create more complex designs utilizing textiles, leather, latex and vinyl. In 2006, *Indigene* was born: a stunning collection of luxury handbags, outerwear and jewelry.

On the cover of Vol 22·No 1: *A Singer* ca 2000 Made from traditional clay, clay slips and wild spinach (black paint) 15" H Private Collection. Photo by David Nufer

Virgil Ortiz is represented in Santa Fe by URSA, located in the Railyard Arts District. (See #115)

WILSON HURLEY

Cover image: Vol 22·No 2

Wilson Hurley, a resident of New Mexico since 1935, is recognized as one of America's premier landscape painters. Working in the American landscape tradition, he has been compared with Albert Bierstadt, Frederick Church and Thomas Moran, great landscapists of the 19th century. He is credited with bringing western realist landscape painting into the forefront of American painting; his influence on current and future generations of artists is incalculable.

While pursuing successful careers in engineering and law, this renaissance man quietly developed his art. At the age of 40, Hurley turned to painting full time. Some of the awards presented to him are: National Academy of Western Art 1984 Prix de West and gold medals for oil painting in 1977, 1978, 1984; National Cowboy Hall of Fame 1977 Trustees' Award; Eiteljorg Museum of American and Western Art 1991 Award for Excellence in Western Art. He has had numerous one-man shows in major museums across the country.

Hurley's contribution to the enrichment and development of the arts in New Mexico has been recognized in major public commissions. Significantly, visitors traveling through the Albuquerque Sunport are greeted by his magnificent diptych landscape *La Cueva Sunset East* (a detail of which is represented on the cover of this Guide, Vol 22·No 2) and *La Cueva Sunset West*.

Many ask what I see in this country that attracts me so. They insist it is an empty land where nothing ever happens. I tell them I find a poem every day.

Wilson Hurley



Wilson Hurley *La Cueva Sunset East* 1988 Oil 48" x 120" Albuquerque International Sunport Art Collection
Wilson Hurley is represented in Santa Fe by Nedra Matteucci Galleries (See #22 & 24)



Untitled G Charcoal, pastel on paper 42" x 30"



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Stoney Lane Chapel Oil 18" x 24"

VICTOR ISSA

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VICTORIA TAYLOR-GORE



On the Hill Pastel 17" x 28"

E. MELINDA MORRISON



Harmony of Strings Oil on linen 20" x 24"

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EPP

Sky and Road
Acrylic
24" x 30"



JEANNINE YOUNG

Storm's Brewing Bronze 33" Ht Ed 25
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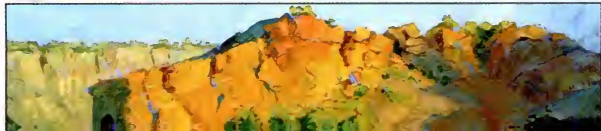
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JANE BUNEGAR

Flames of Last Light-Rio Chama Oil 15" x 30"



Amy Ringholz



Wayward Wolf Ink and oil 60" x 48"

K. Henderson



Path of Honor Oil 36" x 30"

Sandy Keller



Sheer Gold Oil 50" x 40"

Joshua Tobey



Yellowstone Bronze 38"h x 20"w x 30"d

GALLERY
822

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Fervor Casein 24" x 18"



Passages Acrylic 48" x 36"

Linda St. Clair



Another Pretty Face Oil 60" x 48"

Nori McConnaughay



Morning Invitation Oil 20" x 16"

ARTIST STUDIOS IN NEW MEXICO

NEW MEXICO IS HOME TO thousands of artists and craftsmen at all levels of accomplishment and notoriety, from nationally and internationally known artists, to those who have just begun to present their work to the public, to those who haven't yet had the will or opportunity to bring their work out of the studio. For some artists, meeting the public and talking about their work is akin to an acrophobe being invited to walk the high wire. For those artists and the collectors who seek their artwork, professional art galleries are the answer.

There are times however, when a close encounter with the creative person is exactly right—for artist and collector; and there are many ways to connect with individual artists. If the artist isn't currently represented by a gallery who could make the introduction, a direct call to the studio may be appropriate. In this section of *The Collector's Guide*, as well as on other pages throughout the *Guide*, phone numbers and e-mail addresses for many individual artists are listed. Those "Studio" and "By Appointment" numbers are indeed an invitation to call and possibly arrange a meeting at the artist's workplace.

Great rewards can accrue from such an encounter. The sense of discovery, meeting the artist, learning more about the creative process and seeing the atmosphere in which the artist works can add immeasurably to the enjoyment of artwork you take home. And, there are the intangible but very real rewards stemming from the bond between artist and collector. For some artists, the release of one piece makes the next possible; and through that exchange, the collector becomes instrumental in the creative process.

On the other side of that coin: direct contact with the artist may not be for everyone. Before visiting an artist, you may want to ask if the artist's work is being shown elsewhere. The artist may refer you to a gallery or other exhibition space where a larger body of his or her work is showing.

STUDIO TOURS ARE ALSO wonderful opportunities for the close encounter with

2008 ARTIST STUDIO TOURS

For detailed local maps, contact individual tours below:

- Apr 19–20 Los Alamos Studio Tour 505-662-9505
www.artfulnm.org
- Apr 26–27 Rio Rancho Art Assn Studio Tour
www.rraa-usa.com
- Apr 26–27 White Oaks Studio Tour 575-648-2985
www.whiteoaksnewmexico.com
- May 3–4 Corrales Studio Tour
www.corralesartstudiotour.com
- May 10–11 Placitas Studio Tour
www.placitasstudiotour.com
- May 17–18 Eldorado Studio Tour 505-466-6245
www.eldoradoarts.org
- June 14–15 Las Vegas Studio Tour 505-425-1085
www.lasvegasartscouncil.org
- July 11–13 Lincoln County Art Loop Studio Tour
www.artloop.org
- Aug 9–10 Alto Artists' Studio Tour 505-336-7707
www.altoartists.com
- Sep 13–14 Pilar Studio Tour 575-758-0135
www.pilarstudiotour.org
- Sep 13–14 Ranchos de Taos/Talpa Studio Tour
575-758-0483 www.ranchosarts.com
- Sep 20–21 Pojoaque River Studio Tour 505-983-2169
www.pojoaqueriverarttour.com
- Sep 20–21 and 27–28 High Road Art Tour
866-343-5381 www.highroadnewmexico.com
- Sep 27–28 Celebrate Pecos Studio Tour
www.pecosarts.org
- Oct 3–5 Studio Tour of Taos County Visual Artists
575-758-1443 www.taosartist.org
- Oct 11–12 Abiquiu Studio Tour 505-685-4454
www.abiquiustudiotour.org
- Oct 18–19 El Rito Studio Tour 505-685-0682
www.elritostudiotour.org
- Oct 18–19 Galisteo Studio Tour 505-466-2118
www.galisteostudiotour.org
- Nov 1–2 Annual Dixon Studio Tour 505-579-4185
www.dixonarts.org
- Nov 29–30 La Cienega Studio Tour 505-474-3817
www.lacienegastudiotour.com

an artist. There are studio tours scheduled in New Mexico almost throughout the year. Maps are usually available at a central location or on the web, and one may walk or drive from one studio to the next, visiting with artists and viewing their works in progress.

ARTIST STUDIOS

The following are some artists whose studios may be visited by appointment.

SANTA FE AREA

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ALBUQUERQUE AREA

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Kirk Gittings Studio	342
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Patricia Ann Massingill Studio	355
Jean Nevin Studio	327
Kayla Paul Studio	332
Alan Paine Radebaugh Studio	356



Swamp Lily - Brazil Oil 24" x 24"

JANE CHERMAYEFF

Paintings in oil, acrylic & watercolor
Landscapes, still lifes figures & abstracts

BY APPOINTMENT

907 CANYON ROAD (REAR)

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jane@chermayeff.com

www.collectorsguide.com/jchermayeff

222 • MAP C



Rio Chama Mesa Oil on canvas 18" x 18"



Agave and Webster Streets - Fort Davis
Oil on canvas 24" x 30"

DAVID LOREN BASS

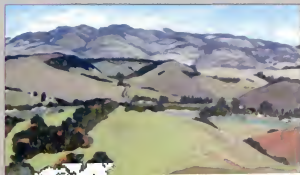
BY APPOINTMENT

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www.davidlorenbass.com



Unfolding the Myth II Acrylic on canvas
36" x 36"



LINDA L. GING



JANE CHAVEZ
Contemporary Horsehair Baskets 505-983-3248



PAMELA FRANKEL FIEDLER
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PATRICIA AMLIN
www.patriciaamlin.com 505-699-1266



CAROL SKY
Magic Moment Oil on canvas 13" x 40"
www.carolsky.us 505-820-9879

Aha! a Santa Fe Group of Artists

STUDIO VISITS
 BY APPOINTMENT

*North Rim
Afternoon
Shadows*
Oil on canvas
36" x 48"



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226 • MAP B





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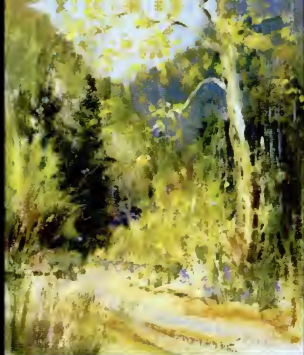


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238



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242 • MAP A



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243 • MAP D



DAVID COPHER

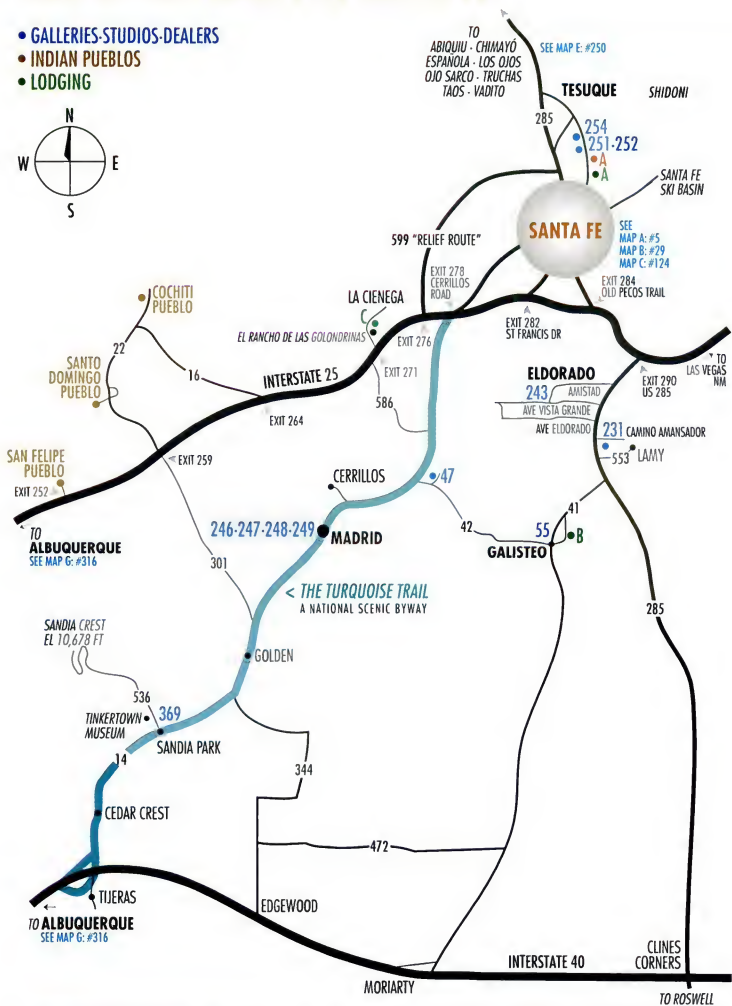
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MAP D · OUTSKIRTS OF SANTA FE

- GALLERIES-STUDIOS-DEALERS
- INDIAN PUEBLOS
- LODGING



GALLERIES-STUDIOS-DEALERS

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Salon Mar Graff A

LODGING

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Bishop's Lodge Ranch Resort & Spa A
The Galisteo Inn B
Sunrise Springs Inn & Retreat
and Blue Heron Restaurant C



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THOM ROSS



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247 • MAP D



Dan Boldman *West Mesa Glow* Oil 16" x 20"

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248 • MAP D

MARY SWEET



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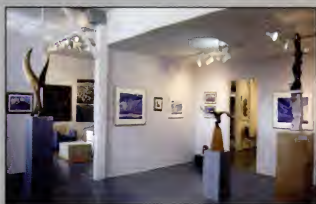
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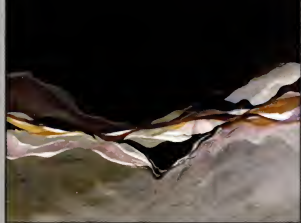
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249 • MAP D



The Way Mixed media 22" x 30"
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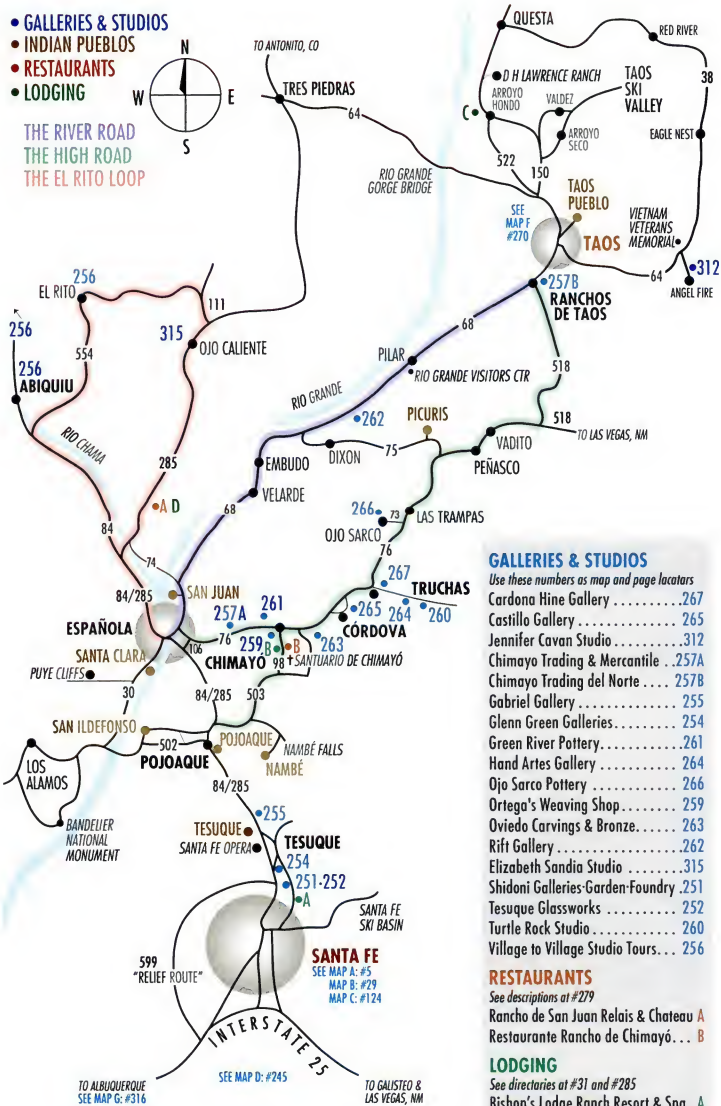
TIMOTHY ROUNDY



MAP E · BETWEEN SANTA FE AND TAOS

- GALLERIES & STUDIOS
- INDIAN PUEBLOS
- RESTAURANTS
- LODGING

THE RIVER ROAD
THE HIGH ROAD
THE EL RITO LOOP



GALLERIES & STUDIOS

Use these numbers as map and page locators

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Hacienda Rancho de Chimayó	B
Mountain Light B & B	C
Rancho de San Juan Relais & Chateau	D

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252 • MAP A/D/E



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I Love My Chow Chow Luna Monotype 21" x 27"

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255 • MAP E



Cathedral of the Prairie Acrylic
45" x 30"



Blue Quintessence #1 Clay & urethane
17" x 13" x 7"

KAREN AHLGREN



Einstein Gicleé 15" x 14"



Lion Solitaire Watercolor & gouache
12" x 16"

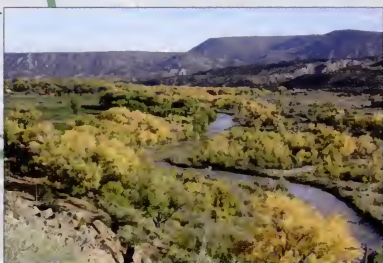
KATHIE LOSTETTER



Grandmother Bear Polychrome terracotta
20.5" x 11" x 10"

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to Espanola &
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Village to Village is funded by the New Mexico Community Foundation and the Consortium of Major LANL Subcontractors Regional Development Corporation Fund, and fiscally sponsored by Luciente, Inc., a community-based charitable organization whose mission is to foster the arts, education and economic development within the Highway 84 corridor from Rio Chama northwest to Ghost Ranch, north along NM 554 to El Rito and west along NM 96 to Gallina.



Navajo Weaving: Martha Smith · Top: Gladys Paquin, Judy & Lincoln Tafoya, Helen Bird
 Middle: Joseph Latoma, Martha Appleleaf, Andrew Padilla, Eric Fender
 Bottom: Robert Tenorio · Drums: Lee Lujan, Taos Pueblo



Hopi Kachinas: Glenn Fred

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THE HIGH ROAD TO TAOS

Sounds intriguing, maybe romantic. You will not be disappointed.

HEADING NORTH FROM SANTA FE, the magic begins when you turn east off of 84/285 onto 503 (past the 503/Los Alamos exit—see Map E at #250) and wind your way through **Nambé**. You have already stepped back in time: meadows, old adobe houses, overarching cottonwoods, a sense of serenity and solitude wrapped around every building, and stretching out over the land. The sky, whatever it may be doing on the day you take this road, always amazes: if sunny, with a blue you can disappear into; if cloudy, with a playfulness or moodiness you find yourself reflecting; if dark, with moon or a panoply of brilliant stars in a depth of black you may only just remember from childhood, and then only if you were lucky! The whole of the High Road looks and feels this way. So take your time, the only way to travel this road.

After 503 passes through Nambé Pueblo, it opens out into the Badlands, a landscape shaped by the imagination of wind and rain in pinks, oranges, mauves. When 503 arrives at Rte 98, take the left toward **Chimayó** where you step even further back in time. Small farms and apple orchards nest in a valley made greener against the dramatic pink limestone outcroppings that surround it. Here is the famous Santuario de Chimayó, touchstone for the faith of the many pilgrims

who, during Easter week, walk to it from all over the state to solicit healings and miracles for themselves or their beloveds. And here, if you wish to pause to experience the peace of this small, rich world, you can find three unique country B & Bs: Rancho Manzana, Casa Escondida and Rancho de Chimayó across the

road from the famous restaurant of the same name, with its fabulous New Mexican cuisine and its beautiful hacienda as welcoming as an old-fashioned inn. Leona's restaurant, next to the Santuario, with local Chimayó cuisine completes your dining possibilities in Chimayó.

A short way up, Route 98 comes to an end at State Route 76 and here you take a right and start the climb of over 3000 feet to the village of Truchas. Along the way up, you pass through high desert country, with chamisa, piñon and juniper trees. Slip down into **Córdova** which lies like a gem in the valley below where you can visit the old village center with its church, and where the houses are so close to one another that, in the old days they say, people used to go from house to house in the winter via the flat mud roofs, which the women kept clear of snow with brooms. To this day, locals say they have to "sweep the snow" even when they actually shovel it.

Back on Route 76 you can see **Truchas** now, perched on the ridge above, with the Sangre de Cristos looming up behind. Founded in 1754, Truchas was a garrison town; later it became known as the breadbasket of the north, with five mills along its main acequias. All of the villages along the High Road were isolated until the 1940s and subsisted on farming and barter among



Ojo Sarco Pottery · Ojo Sarco



Turtle Rock Studio · Truchas



Hand Artes Gallery · Truchas



Green River Pottery · Chimayó

Before you get into Truchas, stop at the top of the last huge hill before the cemetery—if you miss it, stop at the cemetery which you can't, and won't want to miss. Here is a view that takes your breath away: the village, small and vulnerable at the edge of a precipice, beneath the wall of mountains, the sky above. It's a metaphor for our life on this earth itself and if there were nothing more to see in Truchas, this view alone is worth the coming. But there is more: three B & Bs: Truchas Farmhouse, Rancho Arriba and Rancho del Llano; and four apartments called Hacienda de Don Jose that rent by the week or month, give you the opportunity to stay a while to explore the village and its growing number of art galleries and studios, to hike up into the mountains and national forest, to enter the old Tafoya's General Store with its aura of a now-gone time and pace of life. By Spring 2008, two new restaurants will have opened in Truchas, adding to the village's ambience.

Beyond Truchas, forest. Clean, evergreen-perfumed atmosphere, tall Ponderosas and firs casting deep shadows along the road. **Ojo**

Sarco is the next village to appear in a wide valley of farmhouses. It looks small, but if you take the first dirt road to your left before the village and follow that around in a large semi-circle, you will quickly see through that deception.

Back on Route 76 you wind through more forest and pass through the villages of **Las Trampas**, famous for its magnificent adobe church right on the road so you can't miss it, and of **Chamisal**, with a loop just like Ojo Sarco's, but with a village that bespeaks its age and its place even more eloquently. Forget time. Take the loop!

Route 76 comes to an end at Taos 75 at **Picuris Pueblo**. Here you take a right to continue your High Road journey and pass through **Peñasco**. Make a stop at the Sugar Nymphs Bistro to refresh yourself with its delicious food and pastries. Even if you're full. Even if you "shouldn't". Then, follow



Oviedo Carvings & Bronze · Chimayó



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Cardona-Hine Gallery · Truchas



Castillo Gallery · Córdoba



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259 • MAP E



Samantha Decker-Hoppen *Nourishment*
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260 • MAP E



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261 • MAP E



Walking the Dog Clay 8" x 8" x 3"



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262 • MAP E





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264 • MAP E



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265 • MAP E

OJO SARCO POTTERY



Jake Willson / Kathy Riggs Porcelain Bowl 8" x 18"

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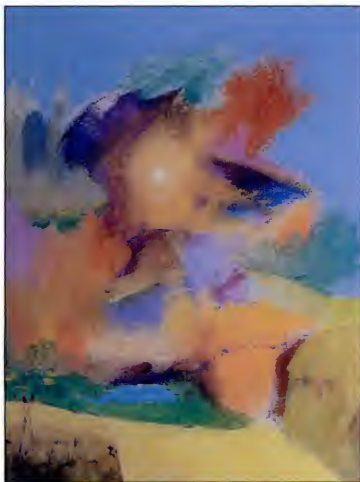
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266 • MAP E



Nocturne for Towers and Beasts Oil on canvas 52" x 54"

BARBARA MCCAULEY





Santo Domingo dough bowl ca.1930 Clay 15" diameter
 Sheldon Harvey, Diné, *Brings Bloodshed* Oil on canvas 36" x 24"
 Eason Eige, *Study for the Son of Heaven* Framed pencil drawing 7" x 5"

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LOS OJOS

96 MILES

TAOS
MAP F: #270

48 MILES

ABIQUIU

45 MILES

44 MILES

TRUCHAS
MAP E: #250

22

CÓRDOVA
CHIMAYÓ
MAP E: #250

ESPAÑOLA
MAP E: #250

10

24 MILES

SANTA FE
MAP A: #5
MAP B: #29
MAP C: #124

28 MILES

MADRID
MAP D: #245

56 MILES

CORRALES
MAP G: #316

18

46 MILES

ALBUQUERQUE
MAP G: #316

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THE COLLECTOR'S GUIDE



THE COLLECTOR'S GUIDE



THE COLLECTOR'S GUIDE



THE COLLECTOR'S GUIDE



THE COLLECTOR'S GUIDE



MAP F · TAOS



SEE LISTINGS OPPOSITE FOR NAMES OF:

- GALLERIES/STUDIOS/MUSEUMS
- RESTAURANTS
- LODGING





Spanning the dazzling and dizzying Rio Grande Gorge is the Taos Gorge Bridge northwest of Taos.

TAOS IS A VILLAGE where people know one another and where you can walk from one end to the other . . . if you have good walking shoes and a good bit of stamina, because this is, after all, a western town. And Taos is a town of neighborhoods—ART neighborhoods.

First, there is **Taos Plaza**, ringed with galleries, shops and restaurants. The Plaza is the heart of Taos. North and west of the Plaza are **Guadalupe Plaza**, **Doña Luz** and **Ledoux Streets** where you'll find art galleries, eateries and artist studios which are usually open to the public. Picturesque **Ledoux Street** is a narrow, walkable street of artists' studios, galleries, the home of Ernest Blumenschein (a founder of the Taos Society of Artists), and the Harwood Museum of Art. Northeast of the Plaza is one of Taos' most charming shopping areas: the **John Dunn** complex and **Bent Street**. Directly east of the Plaza are the many galleries of **Kit Carson Road**, the Kit Carson Home (a National Historic Landmark filled with artifacts, tools, weapons and other 19th century Western Americana) and **Morada Lane**. On **Paseo del Pueblo Norte** (North Pueblo Road) are many more galleries. The Historic Taos Inn and the Taos Art Museum which was a home designed and built by Nicolai Fechin in the 1920s. **North Pueblo Road** leads to the Millicent Rogers Museum and to **Taos Pueblo**. The Pueblo's two main buildings are the oldest continuously occupied structures in the US. Just south of Taos is the village of **Ranchos de Taos**. Central to Ranchos, physically and spiritually, is the mission church

GALLERIES-STUDIOS-MUSEUMS

Use these numbers as map and page locators

*Not shown on the map-Call for directions

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Chef Doman's	D
De La Tierra o El Monte Sagrado	E
Doc Martin's o The Historic Toos Inn	F
Dragonfly Cafe	G
Guliz	H
Gypsy 360° Cafe	I
Joseph's Table	J
Lombert's of Taos	K
Michael's Kitchen	L
Orlando's New Mexican Cafe	M
Ronnie Lee's Supper Club	N
The Stakeout Grill and Bar	O
Sushi o lo Hattori	P
The Trading Post Cafe	Q

LODGING

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Alma Del Monte-Spirit of the Mt B & B	B
American Artists Gallery House	C
Best Western Kochino Lodge	D
Casa Benovides B & B	E
Coso de las Chimeneas B & B	F
Coso Europa Inn & Gallery B & B	G
Cosito 203	H
Don Fernando de Taos Hotel & Suites	I
Dreamcatcher B & B	J
Earthship Rentals	K
El Monte Sagrado	L
El Pueblo Lodge	M
Hampton Inn	N
Hotel Lo Fondo de Toos	O
Indian Hills Inn-Toos Plozo	P
Inger Kirby's Toos Casitos	Q

MUSEUMS & SELECTED 2008 EVENTS IN TAOS

Indian Pueblo Events can be found at #165

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The Taos News publishes an informative arts and entertainment section called *Tempo* each Thursday

The Collector's Guide Online

features an events calendar that is updated daily.

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575-758-3386

Civic Plaza Drive & Placitas Road
More than 100 works of art by the Taos pioneers and contemporary artists. All artwork donated to support efforts of the Taos firefighters.

Mon-Fri 9-4:30 &
weekends by appt. Free

GOVERNOR BENT MUSEUM & GALLERY

575-758-2376

Bent Street

Home of first American governor of New Mexico, Charles Bent, an early trader who was killed in the Taos uprising of 1847. Nineteenth century memorabilia and relics of the uprising. Open daily: Summer 9am-5pm and in Winter 10am-4pm. Adults \$2, children \$1

THE HARWOOD MUSEUM OF ART

575-758-9826

harwoodmuseum.org

238 Ledoux Street

Works by the finest 18th to 21st century artists with ties to Taos displayed at NM's second oldest art museum. Seven galleries feature the Taos Society of Artists; noted American Modernists, including John Marin and Marsden Hartley; mid-20th century paintings by the Taos Moderns; contemporary art including works by Vija Celmins, Larry Bell and Ken Price; Hispanic traditions including 18th & 19th century santos, tinwork, furniture and the largest public collection of sculpture by Patrocinio Barela; a permanent gallery of seven paintings by Agnes Martin, an internationally acclaimed contemporary artist and former Taos resident. Also dynamic changing exhibitions. Open Tue-Sat 10-5, Sun 12-5, \$8 adm; children under 12 free; Sun free to NM residents. See #292

D.H. LAWRENCE MEMORIAL

575-776-2245 San Cristobal; north from Taos on NM 522, then east on a well-marked dirt road. This memorial is the only public building on the Lawrence Ranch. The ranch was a gift to Lawrence's wife, Frieda, from Mabel Dodge Luhan, and was given to the University of New Mexico stipulating that it be used as a study center. The Lawrence memorial is a short climb from the ranch house.

The view is one of the best in New Mexico.

MILLCENT ROGERS MUSEUM

575-758-2462

Museum Store: 758-4316

www.millicentrogers.org

4 miles N of Taos Plaza on

Millicent Rogers Road

Open daily 10-5; closed Mon Nov-Mar & major holidays. Adults \$10, Seniors \$8, Students (with ID) \$6, NM res \$5, Children (6-16) \$2, Family groups (parents/children 6-16) \$18. Taos County residents free on Sun, MRM members free. Special discount at Museum store to members. Tour rates available

15 galleries: permanent & temporary exhibitions of traditional & contemporary arts of Native American & Hispanic cultures of the SW including turquoise & silver jewelry, handwoven textiles, baskets, paintings, pottery, santos & Spanish Colonial furniture. Permanent display of works by the Maria Martinez family of San Ildefonso Pueblo.

The Museum Store offers fine Indian-made vintage jewelry and old Navajo blankets plus jewelry designed by Millicent Rogers, books and more. See #292

May 17, 2008 *Folk Life Festival*
Arts & crafts, performances.

THE CHURCH OF SAINT FRANCIS OF ASSISI "THE RANCHOS CHURCH"

One of the southwest's most photographed, painted and famous churches. The adobe church was completed in 1815. The feast of St Francis is celebrated annually in the church and in the village of Ranchos de Taos on October 4. The church is always open to respectful visitors.

TAOS SCHOOL OF MUSIC

575-776-2388

BOX 2630, TAOS, NM 87571

www.TaosSchoolofMusic.com

46TH ANNUAL

CHAMBER MUSIC FESTIVAL

June 9-August 4, 2008

In conjunction with the summer Chamber Music Program (an intensive 8-week program devoted to the study and performance of chamber music) Borromeo String Quartet, St. Lawrence String Quartet, Brentano String Quartet, pianists Robert McDonald & Randall Hodgkinson, violist Michael Tree and International Young Artists.

Concerts in Taos • 7:30pm

Adults \$20, Children \$10, Season \$80

JUNE 15, 22, 29

JULY 6, 13, 16, 20, 27 • AUG 3

Free Concerts & Seminars • 8 pm
at Hotel St Bernard • Taos Ski Valley
JUNE 21, 26 • JULY 5, 10, 19, 24 • AUG 2

MUSIC FROM ANGEL FIRE

TOLL-FREE 888-377-3300

575-989-4772 OR 377-3233

PO BOX 502, ANGEL FIRE, NM 87710

musicfromangelfire.org

SILVER ANNIVERSARY 25TH SEASON

August 15-September 1, 2008

Featuring internationally renowned artists including fiddler/violinist Mark O'Connor, pianist Anne-Marie McDermott, flutist Tara Helen O'Connor, violinists Ani & Ida Kavafian, cellist Peter Wiley and more.

Composer-in-Residence Joan Tower
Tickets from \$20-\$30 • Youth Concerts free

Angel Fire

AUG 15, 20, 28: 11AM • AUG 24, 31: 2PM

AUG 15, 20, 17, 28: 7PM

AUG 24, 3PM *Benefit Auction & Dinner*

AUG 31, 5:30PM *Gala Benefit Dinner*

Las Vegas

AUG 22, SEP 1: 7PM

Taos

AUG 27: 1 PM • AUG 16, 23, 27, 30: 7PM

Raton

AUG 19: 7PM

Continues at #274



EMBROLI



KINKOPF



ROSE



MORTON

MUSEUMS & SELECTED 2008 EVENTS IN TAOS

Continued from #272

TAOS ART MUSEUM & FECHIN HOUSE

575-758-2690

www.taosartmuseum.org

227 Paseo del Pueblo Norte

A Taos destination! Located in the historic home of Russian artist Nicolai Fechin, the permanent collection includes more than 300 works of art by more than 50 Taos artists. Featuring the Taos Society of Artists and Taos Moderns. Also on exhibition is the artwork of Nicolai Fechin, including his hand-carved furniture and furnishings. Visit the Fechin studio and the museum gift shop for local and Russian arts and crafts. Open Tues-Sun 10-5, call for winter hours. \$8 adults, \$7 senior; \$5 student, \$4 children 6-16, group rates available. See #292 and #305

TAOS FALL ARTS FESTIVAL

800-732-8267 575-758-3873

www.taosfallarts.com

Sept 26-Oct 13, 2008 34th Annual Festival

Taos Invites Taos and The Taos Open at the Taos Convention Center on Civic Plaza Drive.

TAOS HISTORIC MUSEUMS

www.taoshistoricmuseums.com

The following historic sites share this admission policy: Open daily 9-5 summer. Call for winter hours & admission. Group rates available See #292

E. L. BLUMENSCHIEIN MUSEUM

575-758-0505 222 Ledoux Street

Portions built in 1797, the picturesque Blumenschein Museum is a National Historic Landmark. European culture plus the charm and beauty of Taos, an intimate look at the life and works of this master. Recreates a colorful picture of the early Taos Society of Artists. See #292

Oct 2-Dec 31, 2008 *Face the Mountain:*

Vintage Photographs from Spanish Taos

HACIENDA DE LOS MARTINEZ

575-758-1000

Ranchitos Road, 2 miles west of the Plaza

The Hacienda was purchased by Don Antonio Severino Martinez in 1804 and continuously expanded through 1827. On the National Historic Registry, it is one of the few restored examples of New Mexican Spanish Colonial architecture and life. See #292

June 12-July 27, 2008 *Two Pueblo Photographers:*

Bruce Gomez and Rick Romancito

Sep 20-21, 2008 *Taos Trade Fair*

TAOS MOUNTAIN FILM FESTIVAL

575-751-3658 info@mountainfilm.net

www.mountainfilm.net

Oct 3-5, 2008

TAOS PLAZA

800-732-8267

www.taosvisitorcenter.com

May 22-Sept 4, 2008 *Taos Plaza Live*

Live music on the Plaza every Thursday from 6-8pm

Dec 1-30, 2008 Yuletide in Taos.

Annual celebration of the season in and around Taos Plaza.

TAOS PUEBLO

575-758-1028 575-758-9593

www.taospueblo.com

Taos pueblo's two main buildings are the oldest continuously occupied structures in the United States—600 years old and virtually unchanged in the 400 years since the Spanish first saw them. Generally open daily 8am-4:30pm, with occasional exceptions for private ceremonies. Closed for about 10 weeks late winter to early spring. A schedule of Taos Pueblo public ceremonies is included in the listing of Indian Pueblo Events at #165 in this Guide. Tourist Fees: Adult \$10, Students (13+) \$5, Children under 13 free; Still-camera fee \$5; Movie or video camera \$5.

TAOS SOLAR FESTIVAL

575-758-9191

www.solarmusicfest.com

Kit Carson Memorial Park

June 27-29, 2008

Great music, interactive alternative energy displays and exquisite views. The festival brings a larger community to the smaller one with national acts and new ideas while honoring the ethnic diversity of northern New Mexico.

TAOS SPRING ARTS FESTIVAL

800-732-8267 575-758-3873

www.taosvisitorcenter.com

May 1-31, 2008 A celebration of the arts in Taos. Special events in most art galleries during a month-long celebration.

TAOS STORYTELLING FESTIVAL

575-758-0081

www.somostaos.com

Taos Community Auditorium

Oct 24-25, 2008

An impressive lineup of tellers spinning their weave in concerts, children stories and tales of the weird.

VIETNAM VETERANS MEMORIAL STATE PARK

575-377-6900

www.angelfirememorial.com or

www.nmparks.com

Located 28 miles from Taos between Angel Fire and Red River, NM on US Highway 64.

The only state park in the US dedicated solely as a Vietnam Veterans Memorial. Open every day from 9am to 5pm. Chapel open 24 hours. Dramatic, soaring architecture honors the men and women who fought in Vietnam. All facilities are accessible to handicapped people.

WOOL FESTIVAL OF TAOS

575-758-5438

www.taoswoolfestival.org

Kit Carson Park

Oct 4-5, 2008

25th Annual Festival of wool, weavings, crafts, food and music. Workshops during the week prior and the week following the Festival.

MORE MUSEUM & EVENT DIRECTORIES

Santa Fe Museums/Events at #21

Albuquerque Museums/Events at #318



CHUCK HENNINGSEN

Ginger Platinum Gum Photographic Print
24" x 20" Ed 25

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An abstract painting of a landscape. The sky is filled with vibrant, swirling colors of blue, yellow, orange, and red, suggesting a sunset or sunrise. Below the sky, there are dark, silhouetted hills and a body of water. In the foreground, a small, dark house with a pointed roof is visible, surrounded by dark, textured foliage. The overall style is expressive and painterly.

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KAWUNG COLLECTION

ARTWARES

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800-527-8850 WWW.ARTWARESJEWELRY.COM

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THE ART OF DINING IN TAOS

Map E is at #250 • Map F is at #270 More information on the web at www.collectorsguide.com/taos

BETWEEN SANTA FE & TAOS

RESTAURANTE RANCHO DE CHIMAYÓ

Our 43rd year! Homemade NM cuisine prepared fresh daily from generations of family recipes. Patio dining in summer; fireplaces in winter. Cookbook available. Hacienda Rancho de Chimayó B&B across the street. Lunch, dinner. Closed Mon in winter. Full bar. \$\$ Res rec. 984-2100 or 351-4444 County Road 98 in Chimayó Map E www.ranchodechimayo.com

RANCHO DE SAN JUAN RELAIS & CHATEAU

Conde Nast Traveler Gold List. Rated AAA♦♦♦♦ *Wine Spectator* "Award of Excellence." Innovative, elegant international dining laced with local ingredients. Magnificent setting 35 miles from Santa Fe Plaza. Breakfast for Inn guests. Dinner only. Closed Sun & Mon. Full bar. Res required. 753-6818 POB 4140, Española, NM 87533 ranchosj@cybermesa.com www.ranchodesanjuan.com Map E

THE TOWN OF TAOS

APPLE TREE RESTAURANT

Casual fine dining in Taos! New American, Nuevo New Mexican, vegetarian, fresh fish. *Wine Spectator* "Award of Excellence." Historic adobe with 5 cozy dining rooms and summer patio. Private dining room available. Lunch, light afternoon menu, early-bird dinner and dinner daily. Sunday brunch. Wine & beer. \$\$ Res rec. appletree@newmex.com 758-1900 123 Bent St www.appletreerestaurant.com Map F

BENT STREET CAFE & DELI

A great local favorite on historic Bent Street, casual & friendly. Great selection of omelettes, croissants, cappuccino & espresso. Soups, salads, sandwiches. Fresh seafood, pasta specials & vegetarian dishes. Heated patio. Breakfast, lunch, dinner. Closed Sun. Wine & beer. \$-\$\$ Res acc. 758-5787 120 Bent St Map F

CAFFÈ RENATO

Northern Italian cuisine, traditional pastas, Black Angus burger, New York steak, grilled salmon, panini sandwiches, organic salads and scratch-made soups. Beer & wine. Lunch & Dinner in our garden or gallery. Open 7 days. Call for seasonal hours. \$-\$\$ 758-0244 133 Paseo del Pueblo Norte Map F

CHEF DAMON'S

Late night casual fine dining featuring improvisational, globally influenced cuisine. Use fresh, high quality local organic ingredients. Homemade breads & desserts. Open Wed-Mon 5-10:30pm. \$\$ 737-0410 1014 Paseo del Pueblo Sur Map F

DE LA TIERRA

At El Monte Sagrado Living Resort and Spa. *Wine Spectator* "Award of Excellence." An eclectic menu of cuisine with an organic fusion of ingredients. Regionally inspired and seasonal American dishes, complemented by the finest wines from around the globe. Open 7 days. \$\$-\$\$\$ 737-9855 317 Kit Carson Road www.elmontesagrado.com Map F

DOC MARTIN'S AT THE HISTORIC TAOS INN

World-class cuisine in a charming, historic setting circa 1880. Full bar. Breakfast, lunch, dinner daily. Sun brunch. Adobe Bar is a hot spot for locals, artists & visitors. \$\$-\$\$\$ 758-1977 or 758-5776 125 Paseo del Pueblo Norte, just north of the Plaza www.taosinn.com/restaurant.html Map F

DRAGONFLY CAFE

Charming and relaxed Taos atmosphere. 1911 adobe residence complete with fireplace and outdoor garden seating. European bakery. Everything made fresh on premises. Breakfast, lunch, Sunday brunch. Wine & beer. \$-\$\$ 737-5859 402 Paseo del Pueblo Norte www.dragonflytaos.com Map F

GUTIZ

Latin French fusion bakery and *tapas* (traditional Spanish small plates). Sandwiches, salads, soups; homemade breads, pastries and tarts. Breakfast & lunch daily; dinner Saturday. Wine & beer. \$\$ No CCs 758-1226 812-B Paseo del Pueblo Norte Map F

GYPSY 360° CAFE & ESPRESSO BAR

Exotic, exceptional handmade cuisine featuring sandwiches, curries, salads, Asian handrolls. Best burger in town! Organic coffee. Patio dining. Breakfast and Lunch Tue-Sat 8-4. Brunch Sun 9-3. Wine & beer. \$\$ 776-3166 480 State Road 150 in charming downtown Arroyo Seco Map F

JOSEPH'S TABLE

Historically located, nationally recognized bastion of great food and wine. Located in Hotel La Fonda de Taos on Taos Plaza. Specialties include pistachio crusted halibut, Achioté marinated Texas quail, pepper-crusted elk tenderloin. Lunch, Dinner, Sunday Lunch. Wine & beer. \$\$\$-\$\$\$ Res rec. 751-4512 108-A South Plaza www.josephstable.com Map F

LAMBERT'S OF TAOS

Contemporary American cuisine featuring lamb and fresh seafood. Easy elegance, always exceptional! Everyone's favorite! Full bar at 5pm (bar menu). Excellent wines. Located 2½ blocks south of Taos Plaza. Outdoor seasonal dining. Chef/Proprietors Zeke & Tina Lambert. Dinner nightly 5:30. \$\$-\$\$\$ Res rec. 758-1009 309 Paseo del Pueblo Sur www.lambertsoftaos.com Map F

MICHAEL'S KITCHEN

A Taos landmark for over 30 years frequented by locals and tourists alike. Traditional Spanish and Mexican food and hearty American dishes. Full bakery on premises. Open 7am to 8:30pm daily. \$ 758-4178 304 Paseo del Pueblo Norte www.michaelskitchen.com Map F

ORLANDO'S NEW MEXICAN CAFE

Family-owned restaurant in a cozy, casual, festive atmosphere. Patio dining. Lunch, dinner. Wine and beer. \$ 751-1450 1.8 miles north of Taos Plaza at 1114 Don Juan Valdez Lane Map F

RONNIE LEE'S SUPPER CLUB

Southwestern and American cuisine in a romantic historic villa with outdoor courtyard dining seasonally. Innovative cuisine, fine wines and beers. Wood-burning grill. Lunch; dinner and dancing 'til 11pm. \$\$-\$\$\$ Res rec. 737-5112 122 Doña Luz, 1 block west of Taos Plaza www.ronnieleesupper.com Map F

THE STAKEOUT GRILL & BAR

More than a restaurant . . . it's an adventure! Fine food, Italian homemade specialties, excellent steaks. Superb service & spectacular views. Fireplace dining. Full bar. \$\$-\$\$\$ Res rec. Open daily 5pm 'til closing. 758-2042 9 miles south of Taos on Hwy 68. Ranchos de Taos www.stakeoutrestaurant.com Map F

SUSHI LA HATTORI

Authentic Japanese restaurant in the Overland complex. An atmosphere that encompasses both Japan and New Mexico. Specialty is sushi, sashimi and traditional Japanese food. Wine, sake & beer. \$-\$\$ Lunch Tue-Fri, Dinner Tue-Sat. 737-5123 1405 Paseo del Pueblo Norte Map F

THE TRADING POST CAFE

Authentic Italian & international cuisine. Amidst vigas, wrought iron furniture and local art. You may watch Chef René prepare flavorful dishes from around the world from his open kitchen. Wine & beer. \$\$ Lunch & dinner Tues-Sat. Dinner only on Sunday. Closed Mon. 758-5089 4179 Paseo del Pueblo Sur (Hwy 68), Ranchos de Taos Map F

MORE RESTAURANT DIRECTORIES IN THIS GUIDE

Santa Fe Dining is at #210
Albuquerque Dining is at #343

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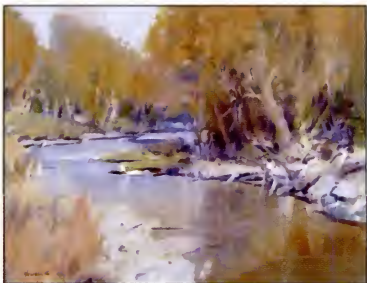
122-A KIT CARSON ROAD
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575-758-4667
575-758-8036 FAX
totarts@newmex.com
www.totalartsgallery.com

HUIHAN LIU



Desert in Northern New Mexico Watercolor 15" x 22"

RICK HOWELL



Fall Afternoon Oil 16" x 20"

DAVID HETTINGER

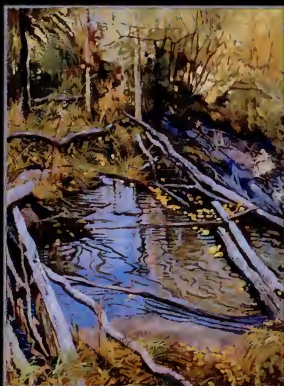


DIANE AINSWORTH



Wine Country
Oil on canvas 30" x 36"

ROD HUBBLE



Mountain Waterness
Oil on linen 24" x 18"

EDNA BEAUCHEMIN



Zesty
Pastel 34" x 26"

JOHN MENDOZA



Reflecting Vignette
Watercolor 22" x 30"

GRIMSHAW FINE ART

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variant@newmex.com www.grimshawfineart.com

WALKER MOORE



Forethought
Casein 28" x 22"

SCOTT FREEMAN



Forgiveness
Oil on canvas 24" x 24"

JERRY RHODES



Zebra Sentinel I & II
Raku pottery 34" x 10" & 26" x 10"

SUZANNE BETZ



Free Spirits
Mixed media 33.5" x 24"

KIT LYNCH



Evening Approaches, Pilar Oil 30" x 40"

PHIL EPP



Lone Horse on the Prairie Acrylic 36" x 48"

WILDER NIGHTINGALE FINE ART

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119 KIT CARSON ROAD, TAOS, NM 87571

575-758-3255 800-845-4173 info@wnightingale.com www.wnightingale.com



Day Dreamer Acrylic on canvas 77.5" x 85.5"

STEPHEN DAY



Arroyo Sunset Oil on canvas 30" x 40"

GREG MOON



Local Haven Oil on panel 36" x 48"



BJ
BRINER

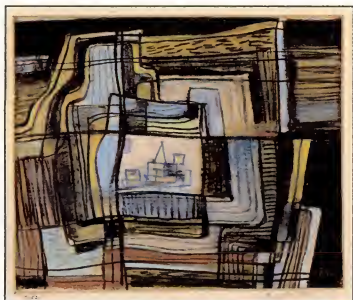
The Free Zephyr
Mixed media on paper
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Fields ca.1950s Oil pastel 13" x 15.75"

MARK ADAIR



Lineas Negras I Monotype 30" x 22"

MARY HOEKSEMA



STEPHEN QUILLER



Yellow Apples Water media 29" x 21"

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TAOS LODGING DIRECTORY

Locations of these Taos lodging places can be found on Map F at #270 in this Guide.

ADOBE TEQUILA ROSE INN

514 PASEO DEL PUEBLO NORTE | 575-751-9859
www.AdobeTequilaRoseInn.com | MAP F

ALMA DEL MONTE

SPIRIT OF THE MOUNTAIN

372 HONDO SECO ROAD | 575-776-2721
www.AlmaSpirit.com | MAP F

AMERICAN ARTISTS GALLERY HOUSE B & B

132 FRONTIER LANE | 575-758-4446
www.taosbedandbreakfast.com | MAP F

BEST WESTERN KACHINA LODGE

413 PASEO DEL PUEBLO NORTE | 575-758-2275
www.kachinalodge.com | MAP F

CASA BENAVIDES B & B

137 KIT CARSON ROAD | 575-758-1772
www.taos-casabenavides.com | MAP F

CASA DE LAS CHIMENEAS B & B

405 CORDOBA ROAD | 575-758-4777
www.VisitTaos.com | MAP F

CASA EUROPA INN & GALLERY B & B

840 UPPER RANCHITOS ROAD | 575-758-9798
www.casaeuropainn.com | MAP F

CASITA 203

203 LEDOUX STREET | 575-751-1262
www.203fineart.com | MAP F

DON FERNANDO DE TAOS HOTEL & SUITES

1005 PASEO DEL PUEBLO SUR | 575-758-4444
www.donfernandodetaos.com | MAP F

DREAMCATCHER B & B

416 LA LOMITA ROAD | 575-758-0613
www.dreambb.com | MAP F

EARTHSHIP RENTALS

HWY 64 SOUTH OF TAOS | 575-751-0462
www.earthship.com | MAP F

EL MONTE SAGRADO LIVING RESORT & SPA

317 KIT CARSON ROAD | 575-758-3502
www.elmontesagrado.com | MAP F

EL PUEBLO LODGE

412 PASEO DEL PUEBLO NORTE | 575-758-8700
www.elpueblolodge.com | MAP F

HAMPTON INN TAOS

1515 PASEO DEL PUEBLO SUR | 575-737-5700
hamptoninn.hilton.com | MAP F

HOTEL LA FONDA DE TAOS

108 SOUTH PLAZA | 575-758-2211
www.lafondataos.com | MAP F

INDIAN HILLS INN TAOS PLAZA

233 PASEO DEL PUEBLO SUR | 575-758-4293
www.newmex.com/indianhillsinn | MAP F

INGER JIRBY'S TAOS CASITAS

207 LEDOUX STREET | 575-758-7333
www.jirby.com | MAP F

LA POSADA DE TAOS B & B

309 JUANITA LANE | 575-758-8164
www.laposadadetaos.com | MAP F

MABEL DODGE LUHAN HOUSE

240 MORADA LANE | 575-751-9686
www.mabeldodgeluhan.com | MAP F

MOUNTAIN LIGHT B & B AND GALLERY

ARROYO HONDO | 575-776-8474
www.Mtnlight.com | MAP F

SAGEBRUSH INN

1508 PASEO DEL PUEBLO SUR | 575-758-2254
www.sagebrushinn.com | MAP F

SALSA DEL SALTO B & B INN

543 HWY 150, ARROYO SECO | 575-776-2422
www.bandbtaos.com | MAP F

SAN GERONIMO LODGE

1101 WITT ROAD | 575-751-3776
www.sangeronimolodge.com | MAP F

THE HISTORIC TAOS INN

125 PASEO DEL PUEBLO NORTE | 575-758-2233
www.taosinn.com | MAP F

TAOS LODGING VACATION RENTALS

109 BROOKS STREET | 575-751-1771
www.taoslodging.com | MAP F

TOUCHSTONE B & B INN & SPA

0110 MABEL DODGE LANE | 575-758-0192
www.touchstoneinn.com | MAP F

Santa Fe Lodging Directory is at #31

Albuquerque Lodging Directory is at #357



El Monte Sagrado



Inger Jirby's Taos Casitas



Mabel Dodge Luhan House



Earthship Rentals



Ed Sandoval Colores Oil 36" x 24"



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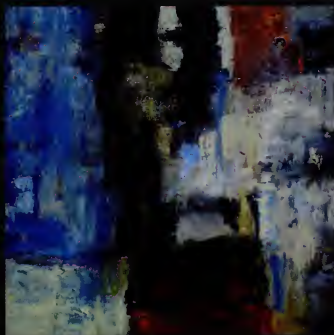
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Gathering under the Sky Oil on canvas 30" x 30"

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jkendall@fenixgallery.com
www.fenixgallery.com



Brilliant October Oil on linen 30" x 30"

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GREGORY
LOMAYESVA

Chanel No. 5
Oil on canvas
60" x 60"

R.C. GORMAN (1931-2005)



Navajo Poppies Lithograph 24" x 32" Ed 100

NAVAJO GALLERY-TAOS

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My Birthday Flowers Oil on linen 36" x 24"

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Oscar E. Berninghaus *Crossing the Arroyo* Oil on canvas 16" x 12"

TAOS ART MUSEUM & FECHIN HOUSE

In the home of Nicolai Fechin
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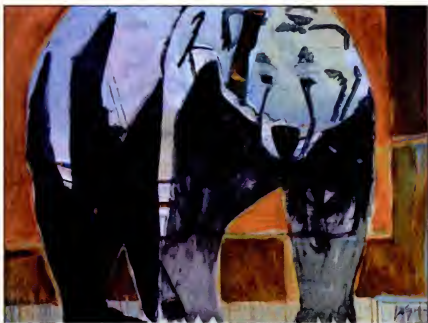


MIKKI SENKARIK

Happy Hollyhocks
Oil 30" x 36"

LANCE GREEN

Blue Bear (Zoo Bear)
Acrylic on canvas 48" x 36"



MARIE MASSEY

Lunch at Renato's, Taos
Oil on canvas 16" x 20"

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Custer and Crazy Horse Serigraph 34" x 44" Ed 100

JIM RABBY



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ALVIN GILL-TAPIA



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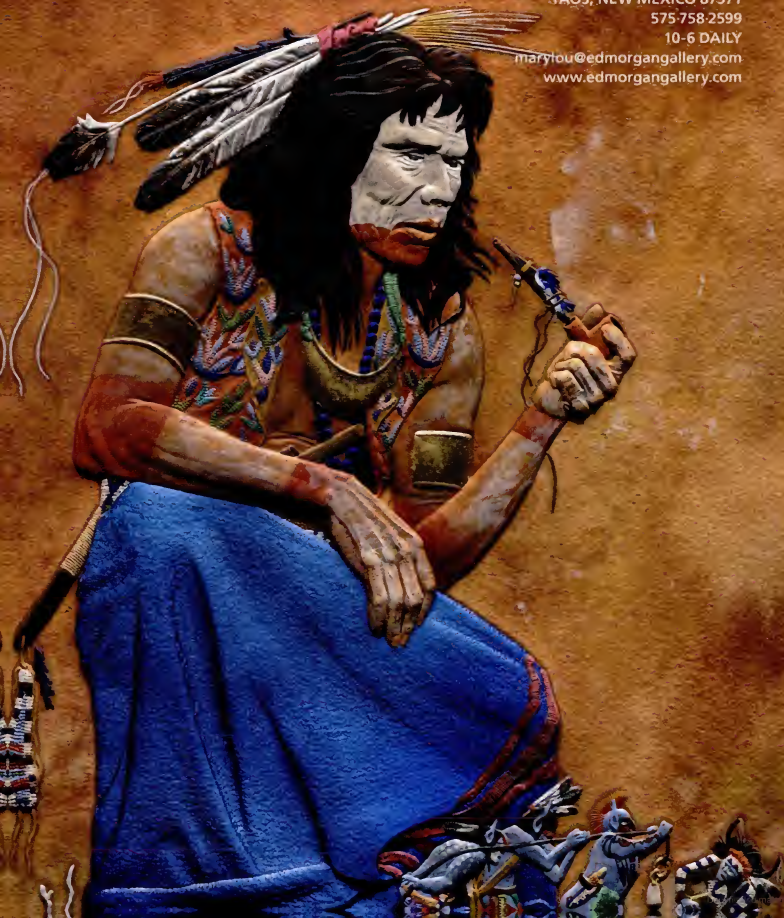
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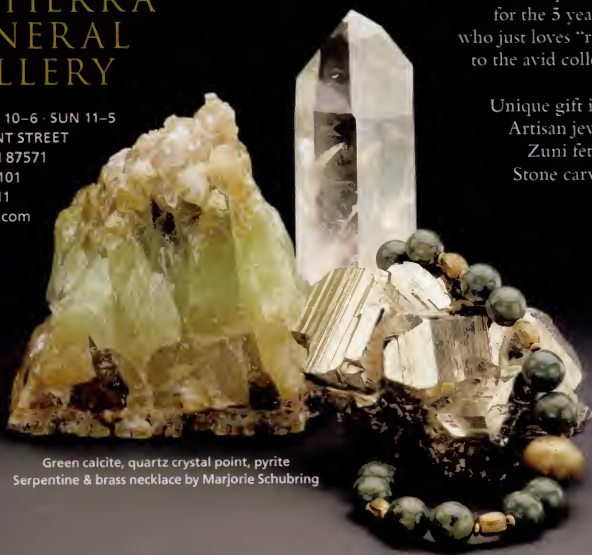
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302 • MAP F



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304 • MAP F



Oscar E. Berninghaus *Crossing the Arroyo* Oil on canvas 16" x 12"

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305 • MAP F



Writer with Confidant (rear view) and Reader with Companion (right) Bronze 12" tall Ed 20

TALKING ABOUT ART

WHEN YOU SEE a work of art displayed in a gallery, a home, or a public venue, how do you respond to it? Do you look for something you recognize? Do you dislike art that you don't understand?

It is easy to say that you like or don't like something. But it is more challenging to verbalize why you are attracted by a work of art—or repelled by it. A stimulating discussion can help you to understand the work—or even help you to view it in a different light.

Looking at art can be an emotional or intellectual experience, or a combination of the two. A person's initial response to art is usually emotional. Perhaps the shape or color of a piece triggers a memory or an emotion, or a humorous title might make you smile.

There is no right or wrong way to respond to art. You don't have to know anything about a piece to begin to analyze it. Talking about how it makes you feel or what it reminds you of is the first step. Learning art terms gives you a chance to explore the art more closely.

Even though art objects take many different forms, there are standard art terms used for examination and discussion. The art vocabulary is huge; there are numerous art dictionaries filled with terms. Here are some basic concepts to consider when approaching a work of art. Examples of New Mexico artists are presented to illustrate the terms.

STYLE *Style is the artist's language, or the manner in which they make their art.* Artists create in many different styles. The terms abstract and representational could be considered opposite ends of a spectrum, with many different styles in between. Representational art has a natural appearance; abstract art departs from the natural in varying degrees. There are many "isms" which define works of art, such as realism, cubism or surrealism.

Georgia O'Keeffe (1887–1986) is known for her abstract style in which she simplified the lines and shapes of objects or landscapes.

TECHNIQUE *Technique is how the artist has made the piece.* How is the work put together? Is it painted with loose and painterly brush strokes or is it more refined? Was the sculpture modeled and cast, or created out of objects the artist found? Some artists use traditional methods while others experiment with new techniques.

The potter **Maria Martinez** from San Ildefonso Pueblo in New Mexico (1887–1980) developed innovative techniques when making her clay pots which were based on prehistoric styles.

MEDIA *The materials artists use to create their work.* Painters, sculptors, potters, photographers, printmakers, muralists—each type of artist has a set of materials that they use. For example, sculpture may be made of stone, wood, metals, plastics, wax, or found objects.

New Mexico santeros (saint makers) carve and paint aspen, cottonwood or pine. Contemporary santero **Luis Tapia** (b. 1950) departs from the traditional styles by using modern paints and mixed media as well as incorporating contemporary themes into his work.

COMPOSITION *How all of the pieces are put together to make a whole.* Elements and principles of art are applied when an artist creates a piece. The elements of art include line, shape, form, color, space and texture. The principles of art include concepts such as movement, balance, contrast and pattern or rhythm.



Luis Tapia Santa Cruz Carved & painted wood
30" x 58" x 15"

Image courtesy of Owings-Dewey Fine Art

New Mexico artist **Ramona Sakiestewa** (b. 1948) uses layered color, line and texture in her contemporary compositions. Using a variety of media, she creates a bridge between modernist concepts and Native American traditions. Her large scale works often contain saturated fields of color, high contrast and movement.

HISTORICAL RELEVANCE *When the work was made and how it fits*

into history. Knowing when a work was made often gives important clues about its relevance and value. This could be within the context of world history or the span of an artist's own life, such as whether the work was made early or later in her or his career.

Native American turquoise jewelry has a rich history, native to New Mexico for over 2000 years. Learning about the type of stone as well as the jewelry settings can help determine its historical as well as monetary value.

ARTIST'S INTENT *Information the artist is trying to convey.* Artists make works of art for a variety of reasons.

Talking with an artist about her or his work is sometimes the best way to learn more about it. Reading what an artist has written or asking someone who is familiar with the artist can also help determine the artist's intent.

Agnes Martin (1912–2004) created abstract paintings and drawings often composed of grids and lines with subtle variations in hue. Basing her work on Taoist and Buddhist practices, her intent was to speak the language of the inner mind through her art. Martin's journals help the viewer understand what she was trying to accomplish.

In her journal, Martin wrote: "A work of art is successful when there is a hint of perfection present—at the slightest hint ... the work is alive. The life of the work depends upon the observer; according to his own awareness of perfection and inspiration."

Looking closely at works of art, whether on your own wall at home or at a gallery or museum, allows you to seek that hint of perfection. Talking about art makes it come alive.



Ramona Sakiestewa Gravity D
fiberworked clay prints w. gold leaf
38.5" x 36"

Image courtesy of Eight Modern

Thanks to **Melody Mock** who is part of *The Collector's Guide* team and the gallery manager for **Artspace 116**.



Mountain Twilight Oil 12" x 8"



A Memory Softened by Time Oil 30" x 24"

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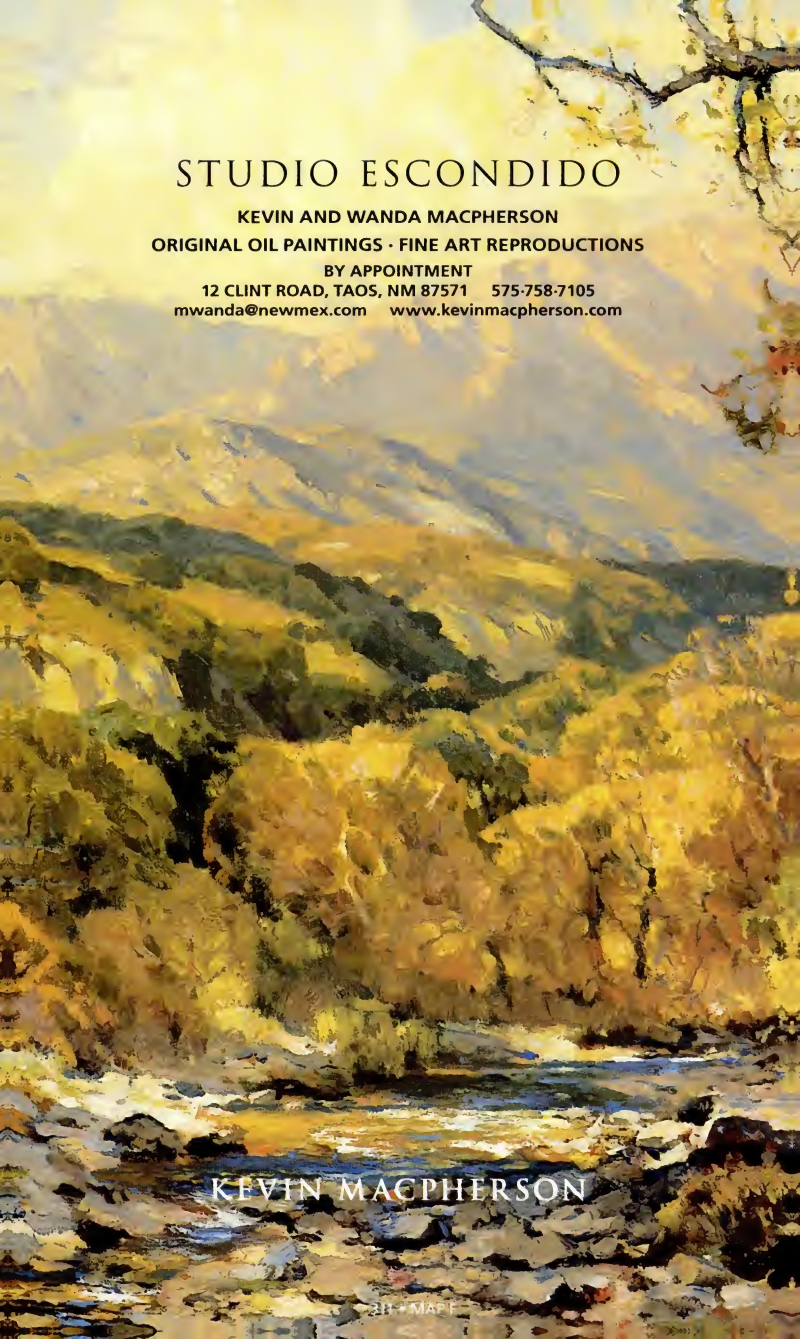


Bridge, Caledonia, 2006 Oil on canvas 30" x 30"

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Questa Fields Woodblock print
12" x 9" Ed 14

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TERRIE BENNETT
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Sacred Jewel Pastel 24" x 30"

ELIZABETH
SANDIA

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MAP G · ALBUQUERQUE · NEW MEXICO USA

ALONG Albuquerque's Route 66 corridor are galleries of contemporary, traditional, Native American and Hispanic art, crafts and antiques; the **Tamarind Institute**, an internationally recognized center for fine art lithography; **University Art Museum** and **Maxwell Museum of Anthropology** at UNM; **The Albuquerque Museum of Art & History** (See #319); the **New Mexico Museum of Natural History**; and the **National Atomic Museum**.

The National Hispanic Cultural Center (www.nhccnm.org) is located in Albuquerque's colorful Baretas neighborhood. The Center is a source of both regional and national pride.

Artists numbering in the thousands, working in all media, choose to live and work in Albuquerque. The city provides the inspiration of New Mexico and yet offers anonymity and a productive environment for creative souls. Art galleries and artists' studios are present in every quadrant of the city . . . inspiring **ArtsCrawl**, a monthly self-guided gallery tour, now in its 19th year as well as the citywide **First Friday ArtsCrawl** (www.artscrawlalbuquerque.org).

Public art flourishes in Albuquerque, thanks to the **City of Albuquerque Public Art Program** which, for more than 20 years, has supported a broad sweep of artistic expression throughout the City.

GALLERIES-STUDIOS-MUSEUMS

Use these numbers as map & page locators

* Not on map - Call for appointment and directions

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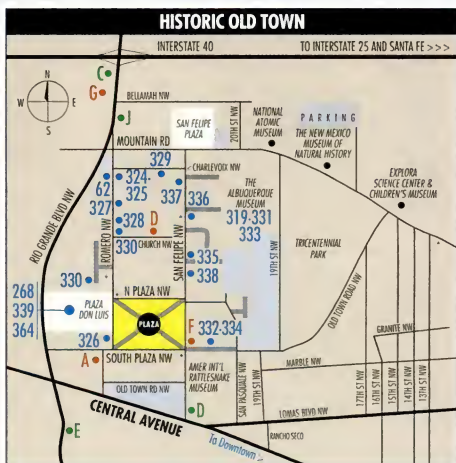
See descriptions at #343

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Brasserie La Provence	C
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St. James Tearoom	G
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Wyndham Albuquerque	S





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• GALLERIES/STUDIOS/MUSEUMS

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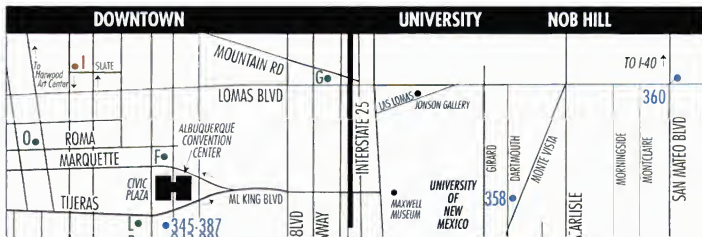
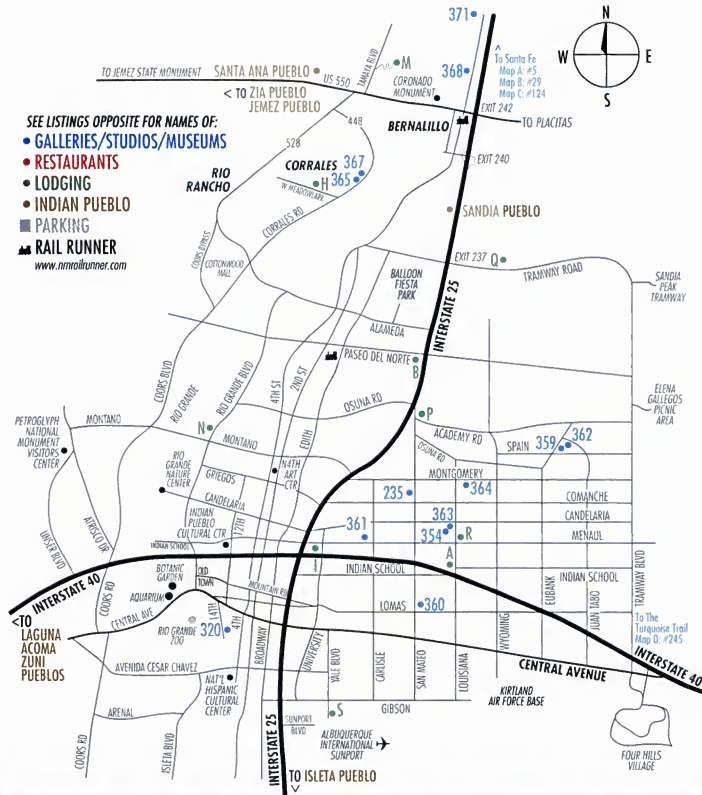
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June 8-Sept 7, 2008: *In Contemporary Rhythm: The Art of Ernest L. Blumenschein*

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Continues at #323



Robert Hooton *Floating Room* 1978 Prismacolor on paper

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ABQ MUSEUMS · EVENTS

Continued from #318

RIO GRANDE NATURE CENTER

505-344-7240 2901 Candelaria NW, Albq 87107

Located on the east bank of the Rio Grande; exhibits on the ecology, geology & history of the Rio Grande Valley. Nature trails open daily 8-5; Visitors Center open 10-5. Closed Thanksgiving, Christmas & New Year's Day. \$3 per vehicle. www.rgnc.org

SOUTH BROADWAY CULTURAL CENTER

505-848-1320 1025 Broadway SE, Albq, NM 87102

Performing arts theater, art gallery, a branch library, adult literacy, a video collection, tutoring and more.

www.abq.gov/sbcc

TAMARIND INSTITUTE

505-277-3901 108-110 Cornell SE, Albq, NM 87106

Internationally recognized center for training, research and publishing of fine art lithography. Gallery of lithographs open Tues-Fri 9-5 and by appt. Free public tours and workshop demos: first Friday of every month at 1:30pm-call for res. Changing exhibits of prints by artists-in-residence.

Web: tamarind.unm.edu

TINKERTOWN MUSEUM

505-281-5233

121 Sandia Crest Rd, Sandia Park, NM 87047

The life work of Ross Ward and one of New Mexico's most renowned folk art environments, including an animated miniature wood-carved western town and circus. On The Turquoise Trail, 1.5 miles west of Highway 14 on the Sandia Crest Road. Open daily 9-6 from Apr 1-Nov 1. Adults \$3; children \$1 www.tinkertown.com

UNIVERSITY ART MUSEUM

505-277-4001 Center for the Arts at Central & Cornell NE

Significant collection of photography, prints and drawings, 19th & 20th century painting and sculpture, Spanish Colonial and Old Master artworks, and the Tamarind Institute Print Archive. The largest and most diverse photography collection owned by any university museum in the US, open to the public by appt. Tues-Fri 9am-4pm, Tues 5-8pm, Sat & Sun 1-4pm. Free admission. Paid parking in nearby ramp. Web: unmartmuseum.unm.edu Through May 25, 2008: *For the Greater Good: New Deal Art in New Mexico, 1933-1943*

VSA NORTH FOURTH ART CENTER

505-345-2872 4904 4th St NW, Albq, NM 87107

N4th Theater & Gallery. Provide creative and cultural access and exploration for people of every ability through the arts. Art gallery, performance space, workshops and classes. www.vsaartsnm.org

March: *Global DanceFest*

November: *Out Of the Ordinary Festival*

WEEMS ARTFEST

505-293-6133 Expo New Mexico-State Fairgrounds

Nov 7-9, 2008 An Albuquerque tradition with more than 250 exhibitors. The award-winning ArtSmart introduces children to art. www.weemsgallery.com See #364

WORKING CLASSROOM

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A multi-ethnic and diverse community of student and professional artists, actors and writers. Visiones Gallery, performances. www.workingclassroom.org

MORE MUSEUM & EVENT DIRECTORIES

Santa Fe Museums/Events at #23

Taos Museums/Events at #272

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Continued on next page



Toits dans la Verdure Oil on canvas 12" x 16"

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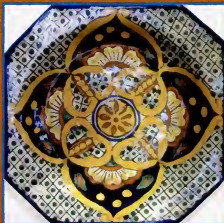
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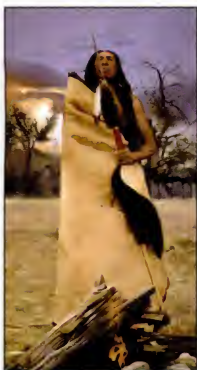
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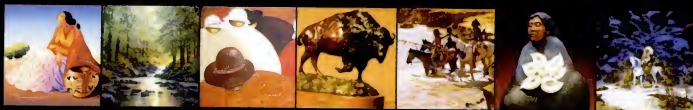
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THE ALBUQUERQUE MUSEUM OF ART & HISTORY

ESTABLISHED IN 1967, the Albuquerque Museum of Art & History was originally located in the Cutter Memorial Building south of downtown. It has been at its current location at 2000 Mountain Road in Old Town since 1979. In 2004 the Museum celebrated an expansion of 40,000 sq. ft. with a new lobby, two new galleries, new facilities for collections management and graphic design, a special reception space, café, and store. In addition, an outdoor amphitheatre that seats

sketches from Territorial New Mexico (1846-1912); paintings from the Taos Society of Artists, such as Ernest L. Blumenschein and Joseph Sharp; American Modernists Georgia O'Keeffe and John Marin; members of the Transcendentalist School spearheaded by Raymond Jonson; and fine examples of Latino, Native American, and Anglo contemporary artists, such as Luis Jiménez, Luis Tapia, Fritz Scholder, Jaune Quick-to-See Smith, and Larry Bell. Painting, sculpture, works on

paper, photography, and early 20th century retablos make up the core of the Art Collection. Also featured is the sculpture garden where over 50 works in bronze, steel, iron, and stone are on display free to the public.

In addition to the collections of art and history, the Museum's Photo Archives comprise more than 125,000 images and ephemera related to Albuquerque's history. And Casa San



Ernest L. Blumenschein *Star Road and White Sun* 1920 Oil on canvas 45.5" x 54.5"
Originally from the Albuquerque High School Collection,
now Permanent Collection of the Albuquerque Museum of Art & History

200 hosts a series of jazz and salsa concerts as well as plays and other events.

The permanent collection of the Albuquerque Museum began with a donation of 900 objects from the Albuquerque Historical Society. Today, the collection consists of more than 30,000 objects with the lion's share making up the History Collection. A sampling of the most significant holdings on exhibit includes a 17th century wallhanging owned by the family of the Dukes of Alburquerque, Spain, one of the country's top collections of Spanish Colonial metalwork and weavings, and pottery from the ancestral Pueblo site of Tonque Pueblo.

Continually on display from the Art Collection are drawings and watercolor

Ysidro: The Gutiérrez-Minge House, a Greek Territorial rancho located in the Village of Corrales, is open for public tours. The collections exhibited at Casa San Ysidro include one of the state's top three collections of Pueblo and Spanish Colonial material culture including 17th-19th century historic pottery, retablos, furniture, and tinwork.

In its fortieth year, the Albuquerque Museum has presented the best in contemporary and past perspectives spanning more than 500 years of art and history associated with the City of Albuquerque, the State of New Mexico, and the Southwest, as well as art and culture from around the world.

Continues at #333



PHYLLIS MCGUIRE



NINA ADKINS



MAGGIE PRICE



CAROL ERICKSON



DAWN MCINTYRE



LYNDA BURCH



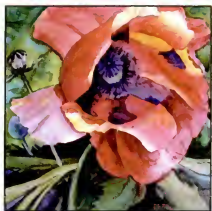
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RENEE BRAINARD GENTZ



GEORGE HIGHT



FRAN KRUKAR



JUDY LUTTRELL



LEAH HENRIQUEZ READY

THE ALBUQUERQUE MUSEUM EXHIBITION SCHEDULE



Bill Brandt

BILL BRANDT RETROSPECTIVE

March 2 – May 18, 2008

British photographer Bill Brandt (1904–1983) is an acknowledged master of black and white imagery. This exhibition spans Brandt's entire career presenting more than 150 vintage photographs, from his travels throughout Europe to his portraiture of English family life to his surrealistic nudes.

IN CONTEMPORARY RHYTHM:

THE ART OF ERNEST L. BLUMENSCHNEIN

June 8 – August 31, 2008



Ernest L. Blumenschein

Founder of the Taos Society of Artists, Ernest Blumenschein was more than a regional painter. This retrospective organized by the Albuquerque, Denver, and Phoenix museums will spotlight the artist as a modernist painter whose work was recognized throughout the United States, as well as in Paris. A full color catalogue will accompany the exhibition.

BIENNIAL SOUTHWEST II

September 21 – November 30, 2008

Inaugurated in 2006, the Biennial Southwest showcases the best of contemporary art in all media. Artists from Arizona, Texas, and New Mexico are featured in this highly competitive juried exhibition with cash awards totaling more than \$10,000.



American Beginnings

JAMESTOWN • QUÉBEC • SANTA FE:

THREE AMERICAN BEGINNINGS

October 25, 2008 – March 29, 2009

This fascinating exhibition presents a multicultural approach to the introduction of English, French, and Spanish cultures into the New World in 1607, 1608, and 1609. Fifty lenders provided 150 rare surviving European and indigenous Native artifacts that illustrate the forces that shaped our society such as racial inequity and the conflict between church and state. *Jamestown • Québec • Santa Fe* is organized jointly by the Virginia Historical Society and the National Museum of American History, Smithsonian Institution.



Gary Erbe

GARY ERBE: FORTY YEARS

December 21, 2008 – February 15, 2009

Acknowledged as a master of *trompe l'oeil*, Gary Erbe celebrates forty years of to-fool-the-eye painting. Organized by the Butler Institute of American Art in Youngstown, Ohio, this exhibition features approximately 70 of Erbe's best illusionistic works

THE ALVARADO HOTEL

March 8 – June 9, 2009



Alvarado Hotel

This exhibit organized by the Albuquerque Museum presents the story of the Alvarado Hotel and the significant role it played in the city's economic and social vitality prior to its tragic demolition in 1970. The show will feature the museum's stellar collection of the former hotel's architectural elements, room furnishings, and decorations that have been preserved and returned to Albuquerque over the past 30 years. In addition, historic photographs, films, and interviews will tell the story of the hotel through pictures and voices of its former employees and patrons.



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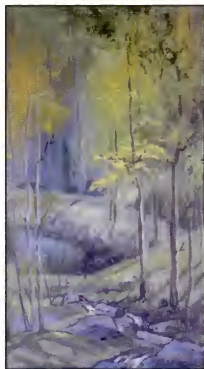
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Louie Ewing Landscape with Aspens Oil

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R.C. Gorman Adelle Rose 22.5" x 28.5" Ed 100

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West of France Photograph (detail)

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Artifact 01: Albuquerque Roadside
Lithograph 16" x 16" Ed 11

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Katherine Irish Henry



Greg Navratil



Jeannie Sellmer

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ALBUQUERQUE DINING

Map G is #316 • Telephone area code is 505 for all

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A quaint romantic restaurant located in a historic adobe house one block south of Old Town Plaza. Wines from all over the world. Dinner daily.

ARTICHOKE CAFE

424 Central Avenue SE-East Downtown 505-243-0200

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Santa Fe Dining is at #210

Taos Dining is at #279



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VINCE GASPARICH
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 Oil Pastel



FRANCISCO J. MARES
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 Photograph



MICHELLE CHRISMAN
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 Oil 18" x 14"



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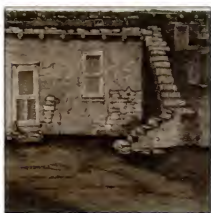




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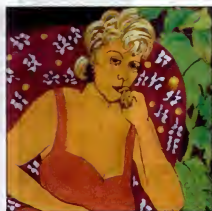
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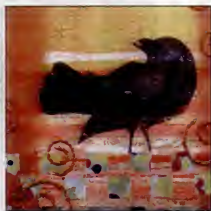
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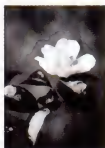
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Jonson Thirteen
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Locations of these Albuquerque lodging places can be found on Map G at #316 in this Guide.

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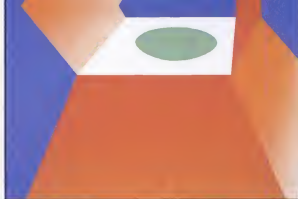
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358 • MAP G



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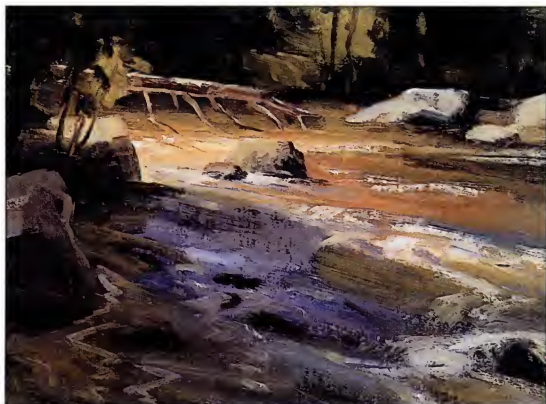
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365 • MAP G

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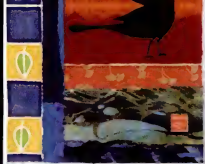
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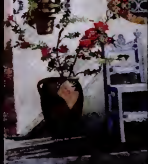
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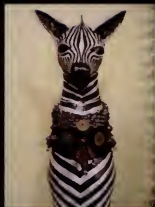
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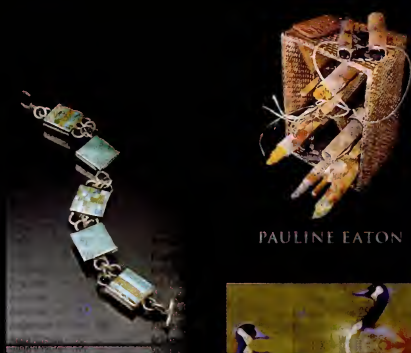
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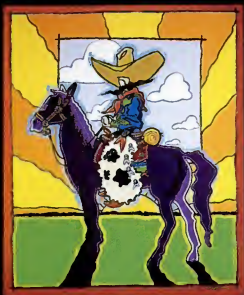
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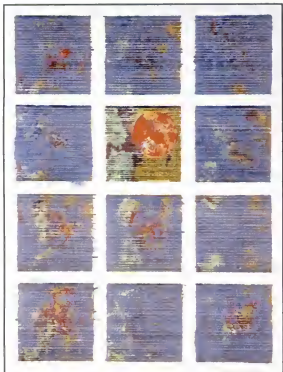
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369 • MAP D



Pentimento III Acrylic on kimdura 24" x 26"

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370



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IN THIS INDEX, ARTISTS ARE CROSS-REFERENCED to galleries where their work is available. Look up an artist alphabetically, then match the number(s) after his/her name to the locator numbers throughout the Guide. When you see one of these symbols, an artist's work is also pictured at that number:

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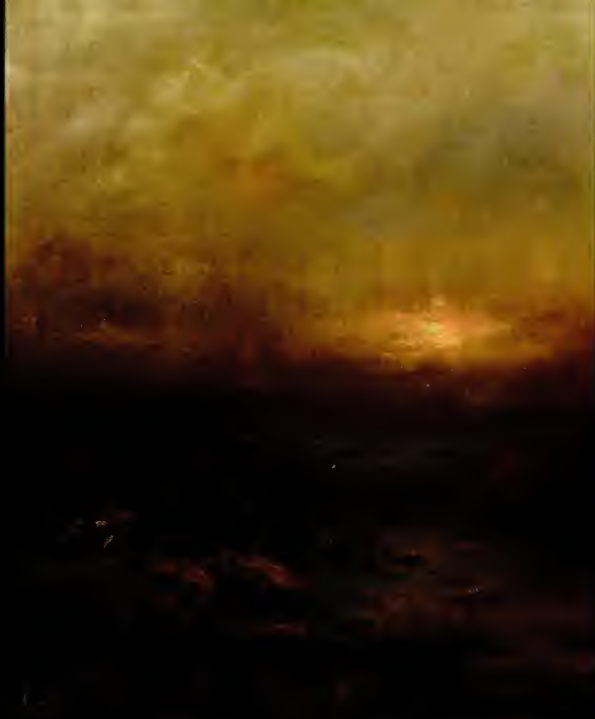
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